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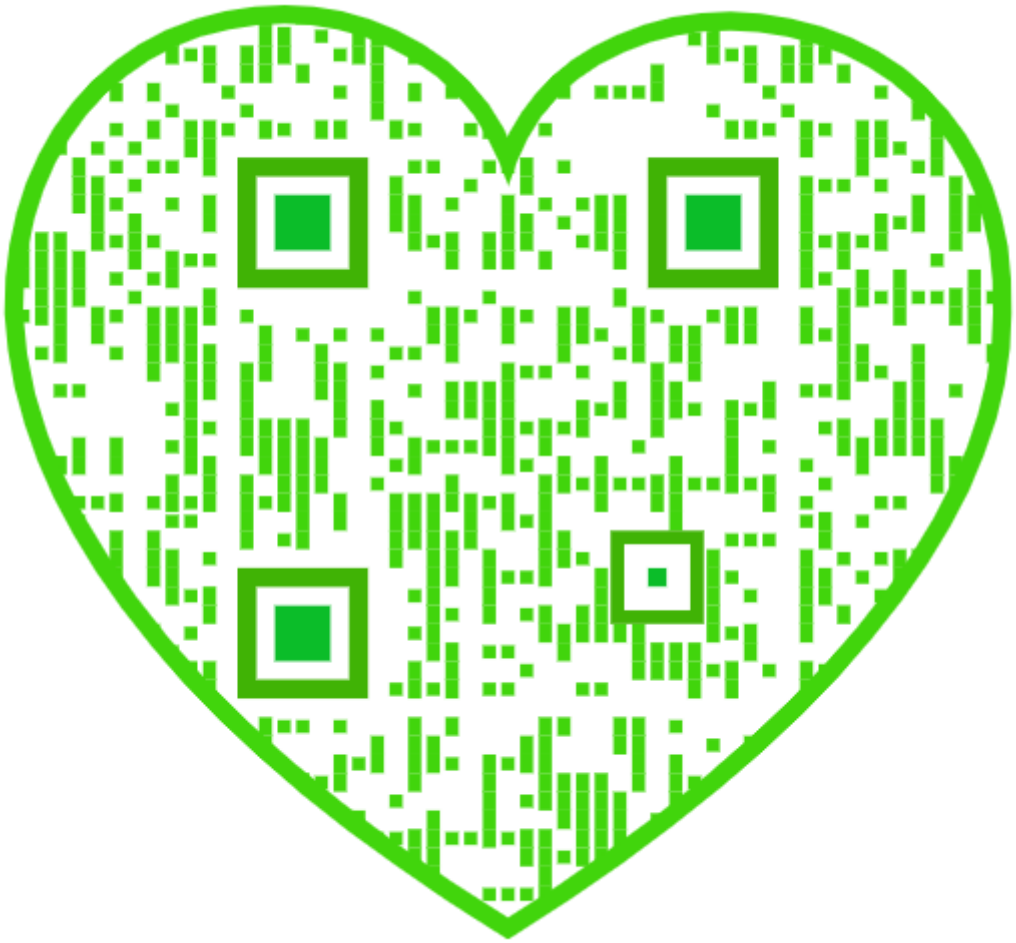
THE
DIAMOND GARMENT CUTTER
CORRESPONDENCE SCHOOL

INSTRUCTION BOOK



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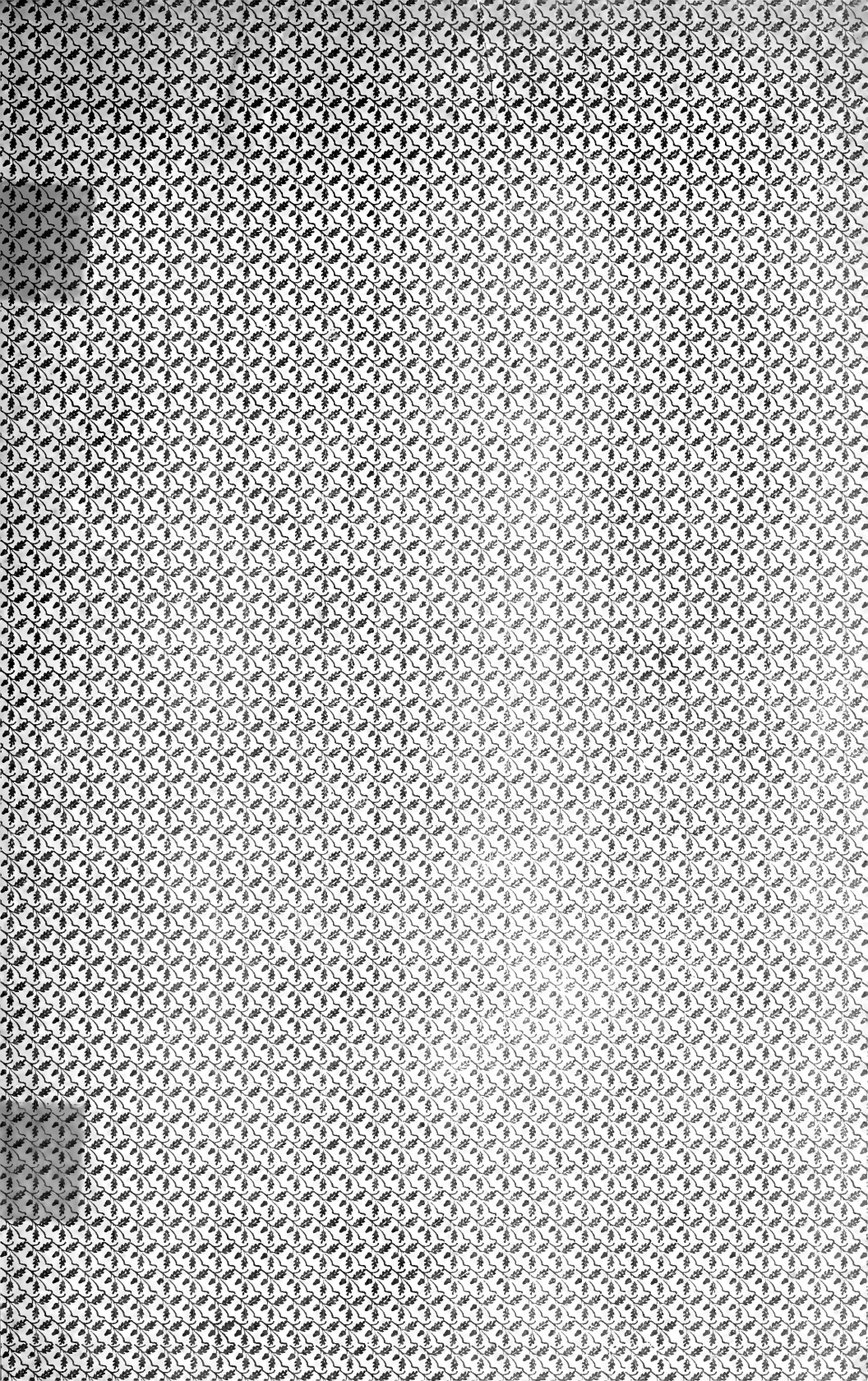

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PREFACE.

THE system disclosed in this book is not a product of new thoughts and ideas, but the result of eighteen years of study and practice, by experienced teachers along this line. The system is very simple.

It has been our aim to couch the language in this book in such simple terms that a mere child could comprehend and understand. In the arrangements of drafts, too, we have aimed to make everything as easy and plain as possible, beginning with the most simple of drafts, that of a cuff or a collar, and advancing step by step to the more complex drafts as the work progresses. You will find this book contains nothing but drafts of different kinds of linings, which in all cases forms the bases of your work.

Volumes two and three will take up the work at a more advanced stage, and will contain rules for taking measurements, how to change your drafts to coincide with the different measurements of differently formed people, how to adjust patterns for out-of-proportioned people. Rules for the proper adjusting of skirts, sleeves, etc., etc., will properly be set forth so that all can readily understand.

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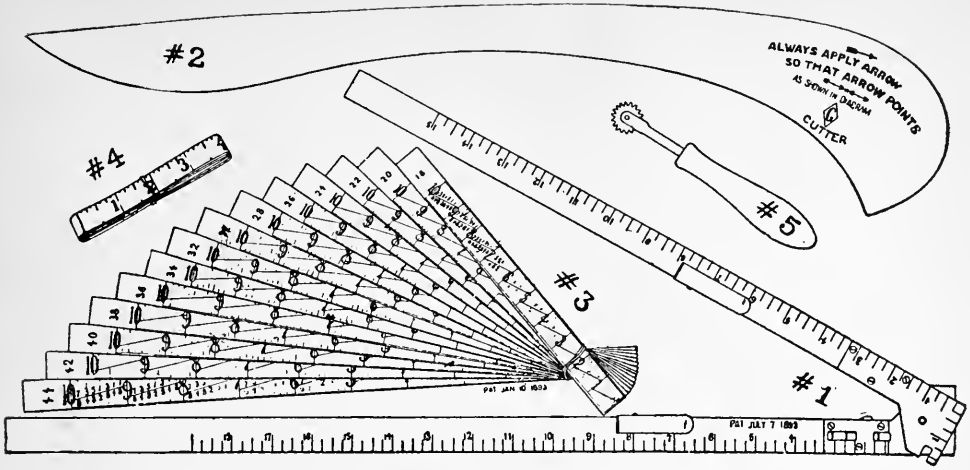


The above illustration represents the complete outfit, known as the Diamond Garment Cutting System.

IT CONSISTS OF

ARTICLE 1. *A Square.*—The square is used for all straight lines, and is the first article of the outfit which you must learn to use, as you will find in the following pages. (See Article 8, and Diagrams 1 and 2.)

ART. 2. *A Scroll.*—The scroll is used in making all curved lines, and is used as illustrated. (See Article 17 and Diagram 5.)

ART. 3. *A Set of Scales.*—These scales fourteen (14) in number, are divided into spaces instead of inches, and are used to represent the different bust and waist measurements. The scale is used in connection with the square, and is shown placed in position. (See Diagrams 1 and 2.)

ART. 4. *A Tape Measure.*—The tape measure is used for taking all necessary measurements before and after drafting patterns, to secure correct proportions.

ART. 5. *A Tracing Wheel.*—The tracing wheel is simply used for outline work, to convey impressions from the pattern used to the cloth to be cut. (See Article 25.)

ART. 6. The base line is the basis of all patterns, and is formed by the use of the longest portion of the square. (See Diagram 2.)

ART. 7. The cross line is a line intersecting the base line at right angles, and the intersecting point is always designated by the letter A, and is the starting point of all patterns. (See Diagram 2.)

ART. 8. We now come to the use of Article 1, the square. Open your square to its fullest extent, fastening same in position by sliding the small catch at hinge to the left as far as it will go. You will also notice two slides or catches, one on each arm of the square. These slides are for the purpose of holding the scales in position when in use. Fasten or loosen these slides by moving them either to right or left, as the case may be.

ART. 9 The scales are divided into spaces, and fractions of space, and are distinguished one from another by numbers at one end. These numbers correspond to the different waist or bust measurements taken, as you will see as the lessons progress.

ART. 10. We will assume that all patterns in this book are drafted by the scale marked bust measure No. 34. Select this scale, and since the base line (see Article 6) should be drawn first, place this scale on the long arm of your square and fasten in position with the catch (see Article 8), always placing that end of the scale, beginning with space No. 1, toward the hinge of the square, and the end of scale even with the cross section of the square. (See Diagram 1.)

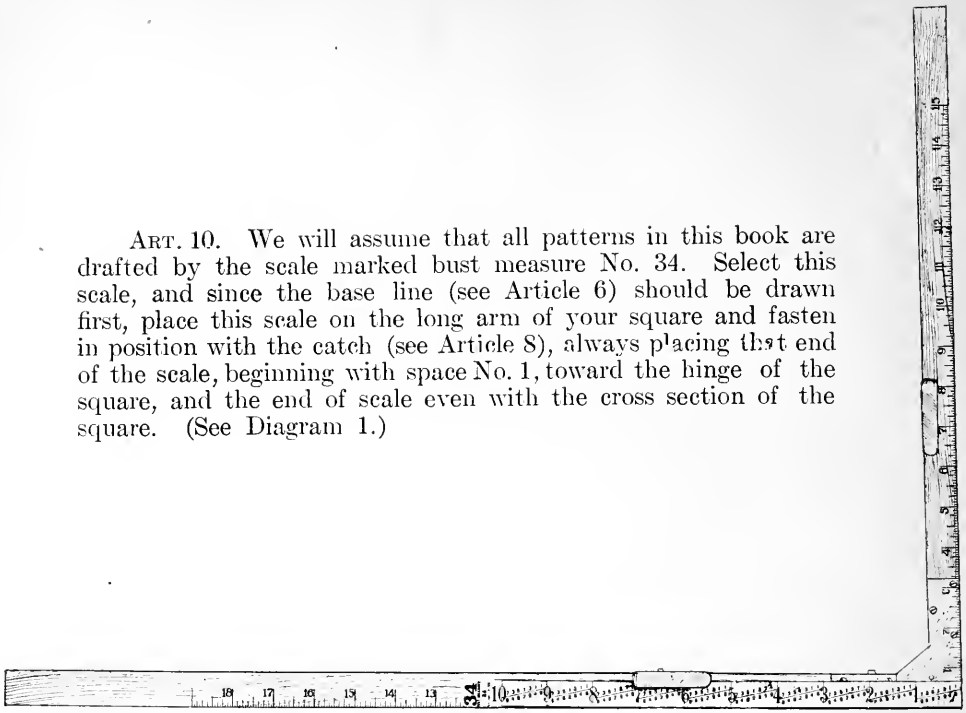


Diagram No. 1.

ART. 11. Place your square in position on your drafting paper, placing the long portion of the square, parallel and just back from the front edge of your paper, and draw your base line. While your square is still in this position, draw your cross line (see Article 7), following the short arm of the square. If correctly drawn, this line will intersect your base line at right angles at A. (See Diagram 2.)

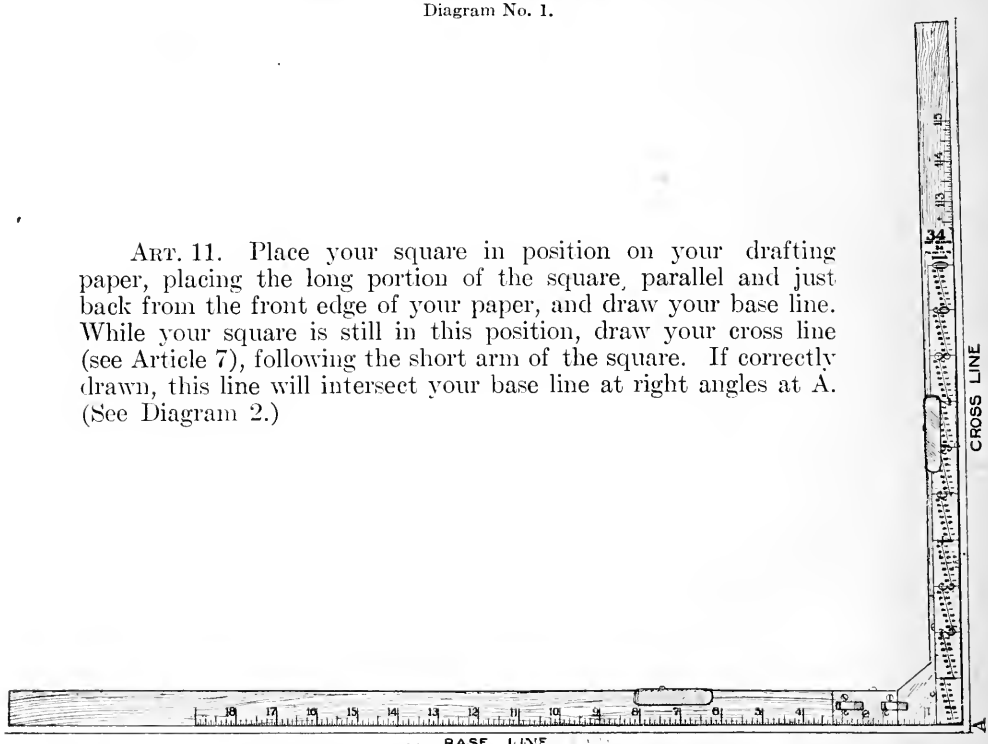
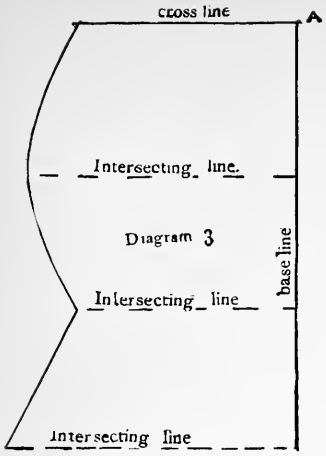


Diagram No. 2.



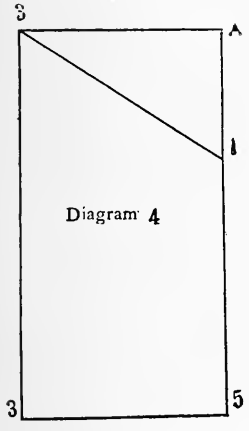
ART. 12. Beside the base and cross lines already shown, we have what are called intersecting lines. These are of different lengths, their distance being regulated by the requirements of the pattern sought. The termination of these intersecting lines are always connected with a straight or curved line, whichever the case may be. (See Diagram 3.) These lines may have one or many points upon them, as you will see later on.

ART. 13. You will notice as you progress that all diagrams are constructed from points of distance, and that each point is designated by a number. Also notice that these numbers are not only on the base line, but on the intersecting lines as well. Furthermore, each figure or fraction thereof on the diagram has a corresponding figure or fraction thereof on the scale. (See Diagram 4.)

ART. 14. Designate by a small dot all points in any and every diagram, on base line first, and when this is done, transfer your scale to the short arm of your square, as shown in Diagram 2, and fasten with catch as before, and then designate all points on cross lines and intersecting lines.

ART. 15. When all points have been designated on base, cross lines and intersecting lines, connect them with straight or curved lines, whichever the case may be, and the result will be the pattern sought, as you will notice in the following lessons.

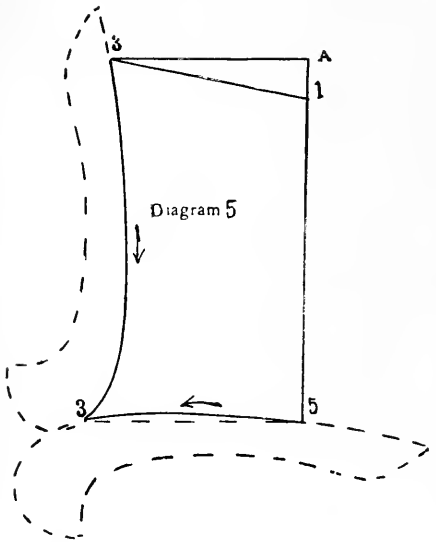
ART. 16. We now come to our first drafting lesson, and the pattern we are going to make is the most simple that can be made, that of a cuff. (See Diagram 4.)



Since all patterns are to be drafted from this book by Scale No. 34 (see Article 10), select this scale, open your square and place scale in position, and fasten (see Article 10), and draw your base and cross line. While your square is in this position, mark the points indicated in Diagram No. 4, on your base line first. You will notice that the first point is indicated by the figure 1, which means you are to go down your base line from point A, one space, as indicated by the scale you have on your square. Indicate this point on your base line by a small dot, so you will recognize it when next you see it. The next point on the base line in Diagram No. 4 is indicated by the figure five (5), which means you are to make a point at space No. 5, as indicated by the scale on your square.

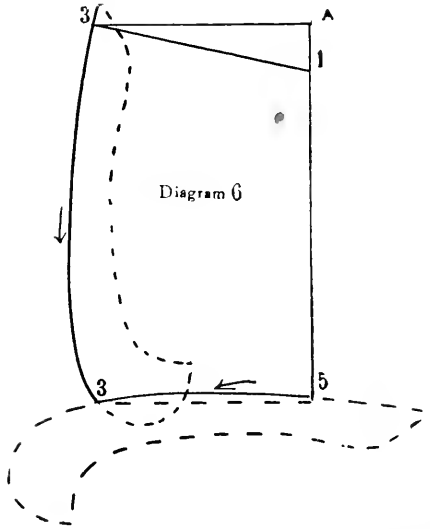
Having now designated all points on the base line, we must next get all points on the cross line. Place your Scale No. 34 on the short end of your square (see Diagram 2), and proceed to get your points the same as on base line. We notice the first and only point on this cross line is indicated by the figure three (3), which means that you are to make a point at space No. 3 indicated by the scale you use. Now, we notice from the diagram that directly opposite the five (5) on the base line, and at right angles with it, is another

point marked by the figure three (3), which we must make. Slide your square just as it stands down the base line, so that the extreme corner of the square will come at point five (5) on the base line, being sure to *always* keep the long arm of the square parallel with the base line. Now, with your square in this position, make a point at space No. 3 as indicated by the figure in the diagram, connect this point with the point marked five (5) on the base line, by drawing a straight line, and you have your first intersecting line. Also connect with a straight line this new point No. 3 with point No. 3 on the cross line. Connect, also, point No. 3 on the cross line with point No. 1 on the base line. The result will be the pattern sought.



Art. 17. In Diagram five (5) it is our aim to show the use of Article 2, the scroll. You will notice on examination that there is a small arrow on this scroll. Also all those portions of the diagrams on which the scroll is to be used are indicated by these same little arrows. (See Diagram 5.) These arrows are to show in which direction the scroll is to be placed to get the desired curve. The arrow on the scroll should point in the same direction as the arrow indicated in the diagram. The concave or curved side of the scroll is *never* used.

Mark your points in Diagram 5 the same as in Diagram 4 (see Article 15), but instead of connecting point No. 3 on the cross line with point No. 3 on the intersecting line, with a straight line, as in Diagram 4, connect these points with a curved line, and use your scroll for this purpose. (See Diagram 5.) Also connect point No. 3 on the intersecting line with point No. 5 on the base line with a curved line, using your scroll as illustrated.



Art. 18. In Diagram 5 we aimed to partially show the use of the scroll, but there are so many different positions in which it is used that further illustrations of its use is quite necessary. (See Diagram 6.)

In Diagram 5 you will notice that both curved lines are concave. In Diagram 6 you will further notice that one curved line is concave and the other convex. This convex effect being obtained by simply turning the scroll over, as illustrated in Diagram 6, the scrolling being done in the same direction as in Diagram 5, as indicated by the arrows. You will notice as you progress that in some instances the curve in some lines is so slight that it is difficult to distinguish

from the shape of the diagrams whether they are concave or convex. Whenever in doubt on this point, notice the position of the arrows, as the arrow should always be on the outside of the draft on a convex scrolling and on the inside of the draft for a concave scrolling. In other words, when your scroll is in its correct position, your arrow will always be in sight.

ART. 19. Heretofore we have simply illustrated the position of the scroll, as to its direction as indicated by the arrow, and its relative position as to kind of curve, whether concave or convex. You will notice that it is possible to get, with the scroll, curved lines of many different degrees, both in concave and convex scrolling. We therefore have deep and shallow scrolling. This being the case, we must have a third point to designate how deep or how shallow the scrolling should be. (See Diagram 7.)

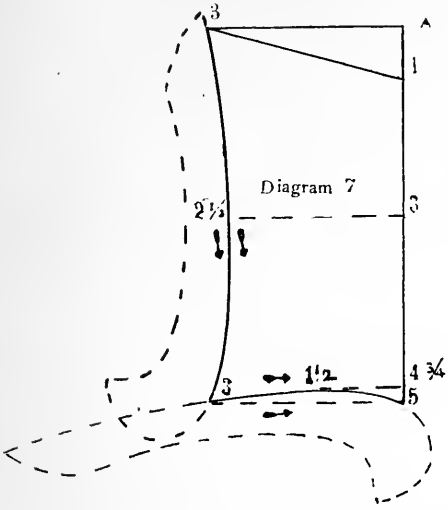
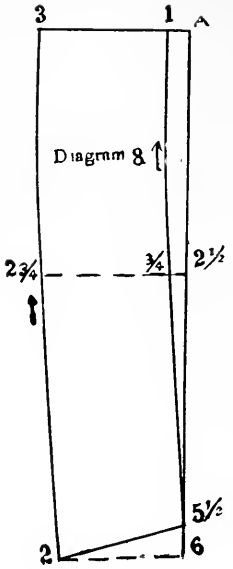


Diagram 7

The new points introduced in this diagram are 3 and $4\frac{3}{4}$, on the base line, and the termination of the lines made from these points, namely, $1\frac{1}{2}$ and $2\frac{1}{2}$; these two last named points determine how deep you should scroll your curved lines. You will further notice that we have so far only used in our diagrams whole numbers, but now that we wish you to use whole numbers, and their fractions as well, please examine your scale very closely and establish clearly in your mind the fractional portions thereon, namely, $\frac{1}{8}$, $\frac{1}{4}$, $\frac{3}{8}$, $\frac{1}{2}$, etc., etc. You will notice in Diagram 7 that we have three intersecting lines to contend with. *Please get your points very accurately, and be sure that all cross and intersecting lines are drawn parallel with each other*, for upon this depends the whole success of your work. Deviation from your point, either to right or left, let it be ever so slight, on a scale graduated as closely as this, will in the end spoil good results, if not cause complete disaster. From the preceding lessons you have learned how to secure your points, and know that $2\frac{1}{2}$, which appears on the first intersecting line, means that you are to mark off $2\frac{1}{2}$ spaces, and draw your line to base line, and so on until all intersecting lines are drawn.

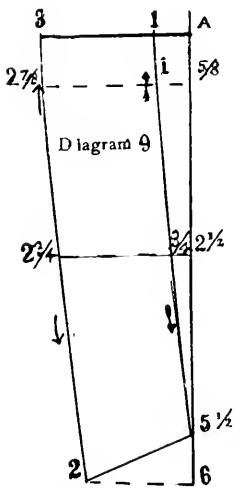
Now, in scrolling, we have three points, namely, 3, $2\frac{1}{2}$ and 3, to cover; and placing your scroll in position you must place it in such a position that your curved line, when drawn, will exactly intersect all these three points.

The same is true of the other curved line. Place your scroll in such a position that when your line is drawn it will intersect points 3, $1\frac{1}{2}$ and 5. (See Diagram 7.) Thus you have the position of your scroll established, as to its direction, whether concave or convex, and its relative position as regards depth of scrolling as well.



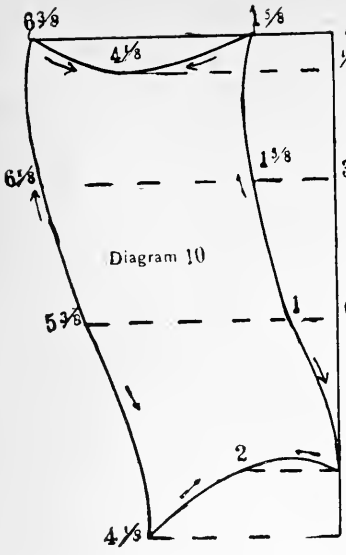
Art. 20. In Diagram 8 we show how two or more numbers may occur on the same cross or intersecting line, as well as on the base line. For example, we have 1 and 3 on the cross line, and $\frac{3}{4}$ and $2\frac{3}{4}$ on the first intersecting line. We now remove the illustration of the use of the scroll, and request that you follow all previous instructions, and do your scrolling. (See Article 19.)

Your arrows show in which direction your scroll is to be placed; the curve of the diagram, together with position of arrows, shows whether concave or convex, and the figures, $\frac{3}{4}$ and $2\frac{3}{4}$, on the first intersecting line, indicates the depth of your scrolling, and the consequent position of your scroll. *Do not* use the concave side of your scroll for any scrolling.



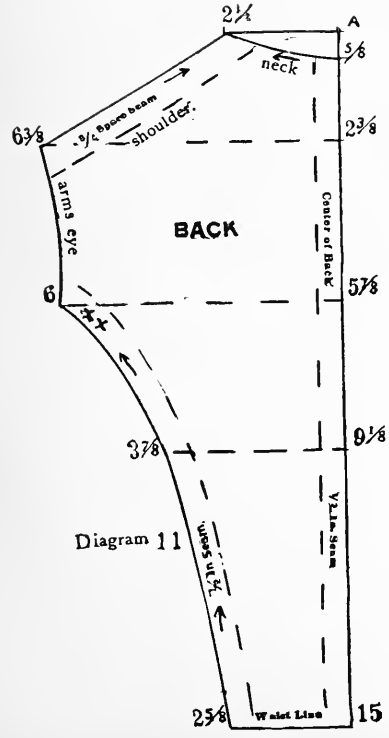
Art. 21. Diagram 9 shows double scrolling, both concave and convex, and these curves are obtained by two scrollings, made in opposite directions. (See Diagram 9.)

Make the first concave scroll between the figures 1 on cross line and $\frac{3}{4}$ on the second intersecting line, the point 1 on the first intersecting line indicating the depth of your scrolling. (See Article 19.) Having made this scroll, *do not* lift your scroll off the paper, but slide it around until in the opposite direction, as indicated by the second arrow, and gently turn it over in position. Now you have no point between $5\frac{1}{2}$ and $\frac{3}{4}$ to indicate the depth of your second scrolling. The correct depth, however, will be obtained in this instance, as well as in all similar instances, by allowing your scroll to exactly coincide and overlap, at least one inch, the line of the last scrolling made. Then intersect your only remaining point, and the desired results will be obtained. Apply these same instructions in getting your convex scrolling, your first scroll to be made between the points 3 on the cross line and $2\frac{3}{4}$ on the second intersecting line. The point $2\frac{7}{8}$ indicates the depth of your scrolling. The second scrolling, to be obtained in the same manner, as the second concave scrolling, the figure 2 on the third intersecting line being the intersecting point.



Art. 22. Heretofore we have illustrated each consecutive scrolling, either as convex or concave. Diagram 10 shows a convex scrolling against a concave scrolling, and vice versa. The connecting point of such scrolling is more difficult to get than any other, as they cannot always overlap (see Article 21), and in exceptional cases it is impossible to mark the depth of scrolling. In cases of this kind, carefully note the outline of your diagram and position of arrows, and this, together with the knowledge of drafting gained, and good sound judgment, will render all things plain. Ten spaces are all that are given on a scale. You will notice in this diagram that we have the point $10\frac{5}{8}$, which is $\frac{5}{8}$ of a space more than given on scale. In cases of this kind, you mark an X on your paper, at the point 10 indicated on your scale, then move your square down your base line until the corner of square intersects or falls at the point you marked for 10; then go on and mark off $\frac{5}{8}$ of a space more, and you will have $10\frac{5}{8}$, and then proceed with your drafting. Act in this same way at points over 10, 20 and 30, etc., as the case may be. When drafted, cut out your pattern, cutting only on the lines connecting your points, cutting on base, cross and intersecting lines only when they form a part of your connecting lines.

Remember not to use the concave side of scroll for *any* scrolling.



Art. 23. Since everything to be constructed must have a foundation or basis, and as we are now ready to construct a waist, we must have for our basis a waist lining, which must be so constructed as to conform to every curve and outline of that portion of the body upon which it is to be worn. There are different kinds of waist lining, as you will see, and the one we will now practice upon is drafted in three pieces, namely, back, side back, and front. Only one-half of a lining or pattern is drafted unless absolutely necessary.

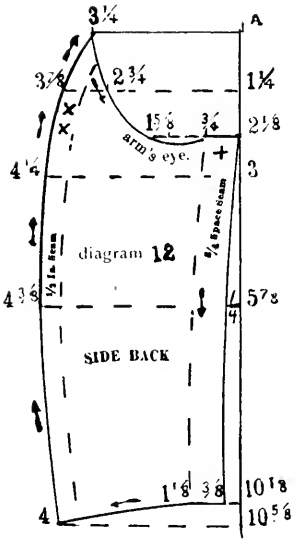
The back is that portion of the lining which extends down back, from neck to waist line, and joins the front at the shoulder. (See Diagram 11.) You will notice that the words "$\frac{3}{4}$ space seam and $\frac{1}{2}$ inch seam" appear on this draft.

A seam is the joining, by sewing, of two edges of cloth, the line or indenture caused by the sewing being the seam line. The words $\frac{3}{4}$ space and $\frac{1}{2}$ inch means the

distance from edge of cloth that seam line should be made. All seam lines are indicated by dotted lines. The width of the shoulder seam (see Diagram 11) is *always* $\frac{3}{4}$ of a space in depth. To get this seam line mark off $\frac{3}{4}$ of a space, by your scale, inside the edge of your pattern, and then place your scroll in its original position, and while so placed move it gently toward the center of your pattern, until the points $\frac{3}{4}$ space in, are intersected and draw your curved line. This line will be your seam line.

Follow these instructions in getting all your seam lines, being very careful to notice just how deep the seam is marked. When your seam is marked one-half inch, mark off one-half inch by the use of your tape measure; and when the seam line follows a straight line, draw it parallel with the straight line the required depth.

You will notice that in Diagram 11 we have one curved line (the arms eye) that is not marked for scrolling. The reason of this is that the convex side of the small end of the scroll is *always* used for the scrolling of this curve and it is the *only* time that this portion of the scroll is ever used. You will notice that in this diagram the depth of the scrolling is not indicated. So closely follow the out line of your diagram, the straighter portions of the scroll being used most. Overlap your scrolling (see Article 21). The scrolling at the shoulder seam is always in the same direction toward the neck, excepting in very stout forms, as will be shown later.



ART. 24. The next piece to be drafted is a side back. (See Diagram 12.)

The side back is the piece that joins the back at the seams marked by two XX, and joins the front at the under arm seams marked by one X. Be very careful in scrolling this piece to get perfect curves. Get your seam line as before. (See Article 23.)

The under arm-seam is *always* marked $\frac{3}{4}$ space.

ART. 25. The next piece to be given consideration is the front. (See Diagram 13.) The front is the remaining portion of this waist lining, and joins back at shoulder seam, and side back at under arm seam. (See Article 24.) You will notice the word "dart" used in this diagram. A dart is a graduated seam, beginning at any given point, and graduating to any width specified. Their use is to leave the original amount of fullness or space at their starting point, and to diminish it above or below, as the case may be. Scroll pattern as in previous diagrams, marking all seam lines. When all drafting is done,

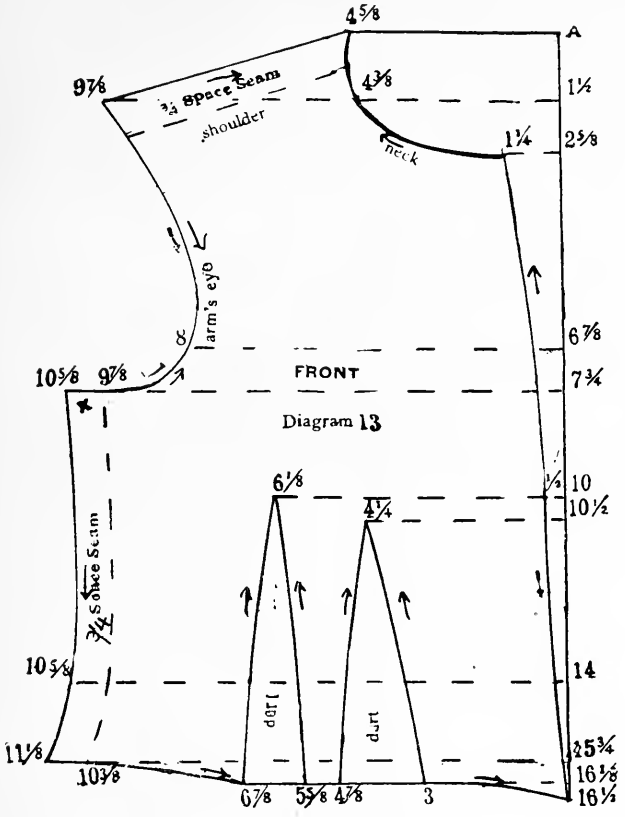
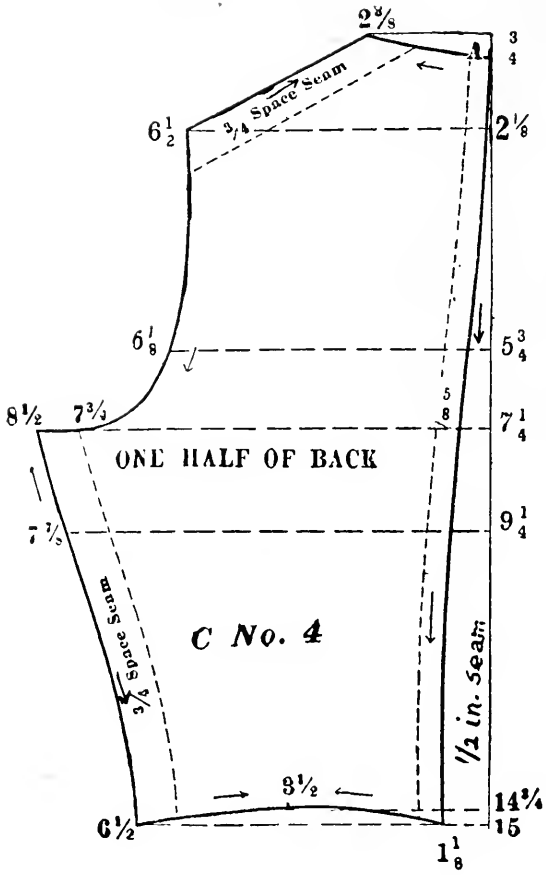


Diagram 13

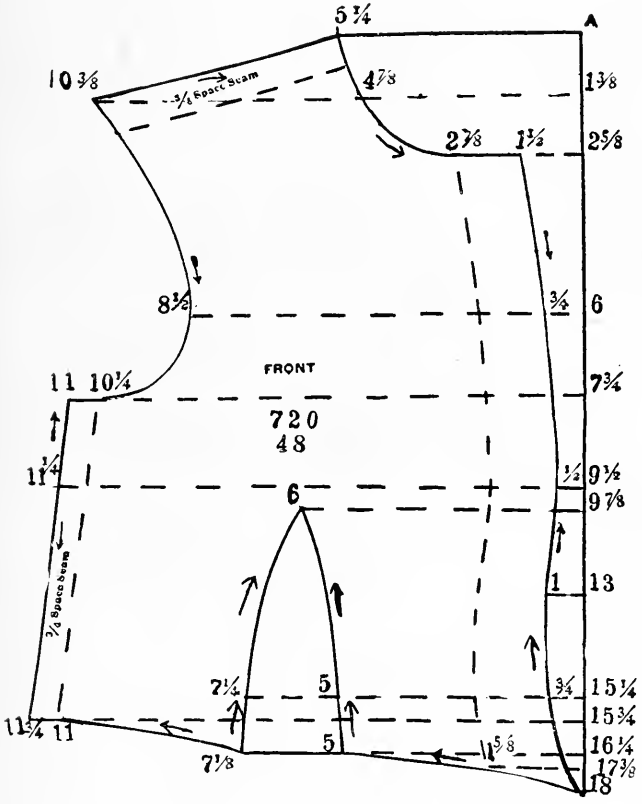
cut out your pattern, cutting only on connecting lines (see Article 22), but *do not* cut out your darts. The impression of these darts being transferred to your cloth by the use of Article 5 (the tracing wheel), the lines bounding the darts being their seam lines. Now, when all of these pieces have been united at their respective seams, you will have a perfect waist body. The side back joins the back at the seams indicated by the two XX's, the depth of seam being ½-inch, as indicated; and the front joins the side back at the under arm, seam marked by one X, ¾ space being always allowed for this seam. Join shoulder seam on front to shoulder seam on back the depth of three-quarter space seam. Take up your darts on the lines traced, and when sewed, if the seam is greater than desired, cut out to any width seam desired. Since only one-half of pattern is drafted, make a duplicate of each piece, and after having joined back and side, back and front, as directed, join the two backs together at the center, one-half inch seam being allowed at this point, and your lining will be complete.

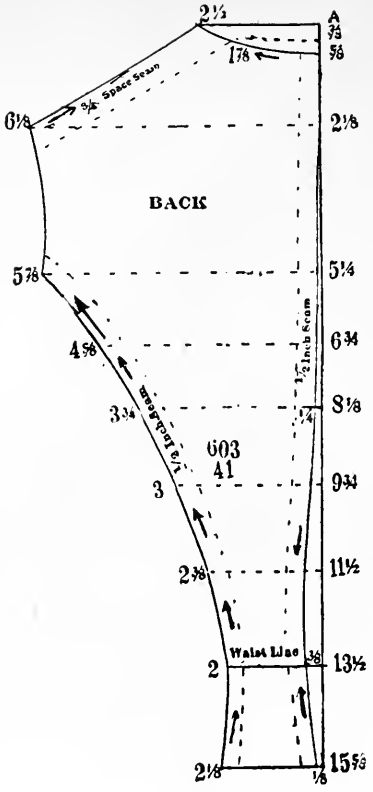


Art. 26. The waist lining we are now going to illustrate is only drafted in two pieces, namely, front and back, and is used mostly for slender forms.

The back, which is marked C, No. 4, occupies the same position to the form as do Diagrams No. 11 and No. 12, when joined together. You will notice that this back has no straight line down center of back, as Diagram No. 11 has, but is curved to fit the form, these curves being obtained by scrolling. (See Arrows.) Also notice that curve of the arms eye is obtained by a scroll, according to the arrow.

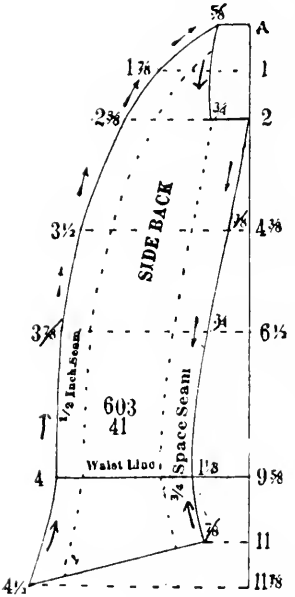
Art. 27. The front in this diagram, which is marked 720-48, is very similar to Diagram 13, excepting that it has but one dart. Proceed as before in getting your points and in scrolling. When joining pattern, the only seams to be considered are those at center of back, shoulder and under arm seams, the depth of these seams being indicated, as you will see.



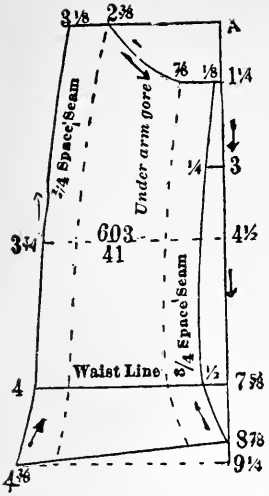


ART. 28. We have now had a lining of three pieces and one of two, and we will further illustrate by drafting one in four pieces, namely, the back, side back, underarm gore, and front. You will notice in this pattern that the words "waist line" appear on each and every diagram.

The waist line is the smallest point or portion of the body between the thorax and hips, or, in other words, the line where the skirt and waist meet. The linings heretofore illustrated have simply extended to the waist line, but you will notice that the patterns illustrated in Diagrams 603-41 extend some distance below this point. Back 603-41 does not differ much from the back illustrated in Diagram 11, excepting that it is narrower and more tapering toward the waist line, the waist line being the narrowest portion of the draft. The draft also extends below the waist line.

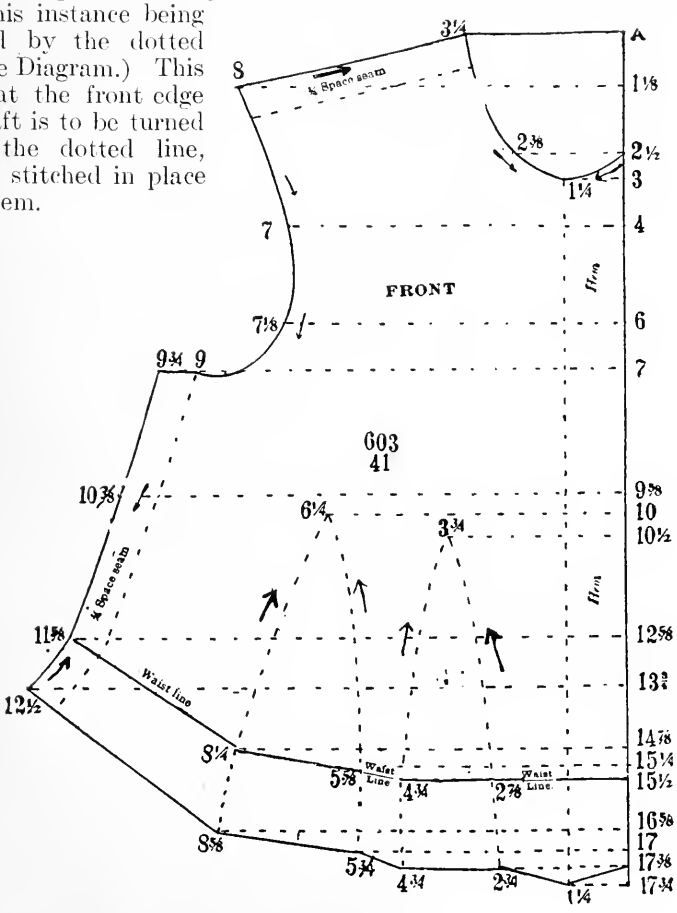


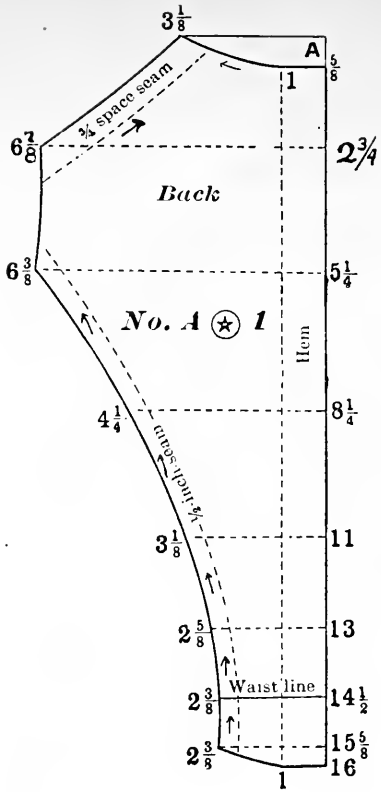
ART. 29. The next piece we come to is the side back, which does not extend as far toward the front as the other diagram of a side back. (See Diagram 12.) It is drafted in a very similar manner, and its convex side joins the concave or curved portion of the back. (See Article 24.) Scroll carefully, and remember *not* to use the *concave* side of your scroll.



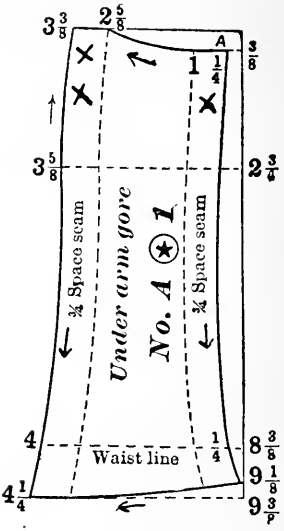
ART. 30. We now come to the new piece introduced, which is called the under-arm gore, so called because it covers that portion of the body directly beneath the arm and joins the front at the under-arm seam. Draft as in all other pieces, getting your seam lines as directed. The longest and most rounding portion of this draft joins the side back, and the other side joins the front, at what is *always* known as the under-arm seam.

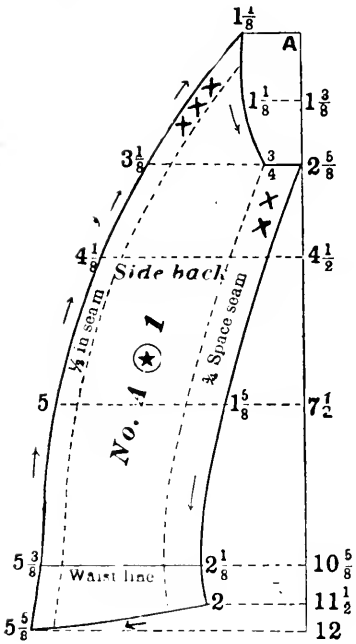
ART. 31. This diagram is very similar to the one illustrated in Diagram 13, and should be drafted in similar manner. You will notice the word "hem" on this diagram. A hem is the border or edge of a garment folded over a certain depth to strengthen the edge and keep it from raveling. The depth of the hem in this instance being designated by the dotted line. (See Diagram.) This means that the front edge of the draft is to be turned back on the dotted line, and when stitched in place forms a hem.





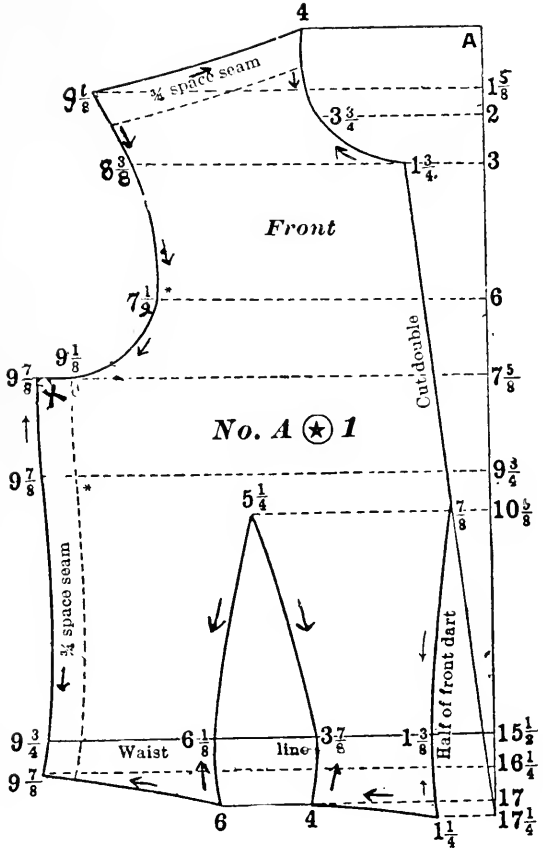
ART. 32. All linings so far have fastened at the front. The one below fastens in the back. The back differs from the others, therefore, by fastening at center back. A hem (see Diagram No. A * 1) being allowed for this purpose.

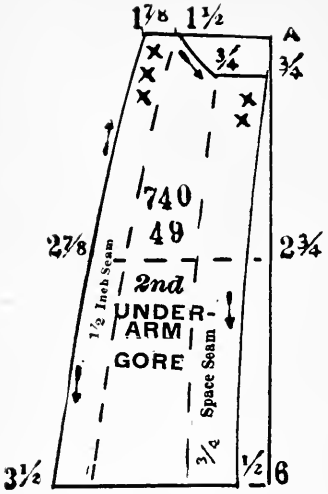




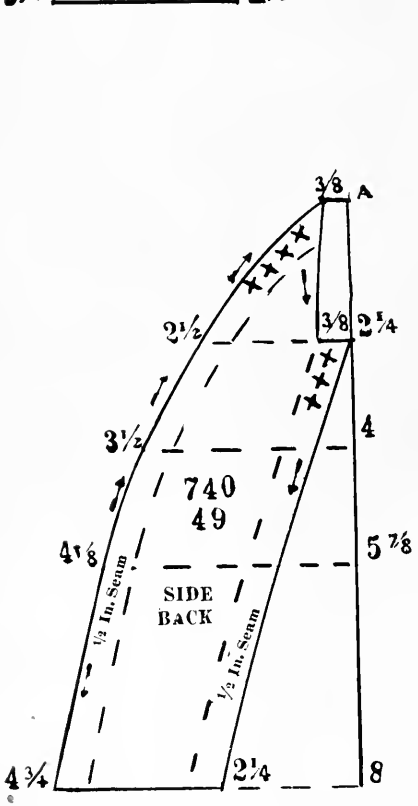
ART. 33. There is little or nothing to be said about this side back and under-arm gore, as they are very similar to all others.

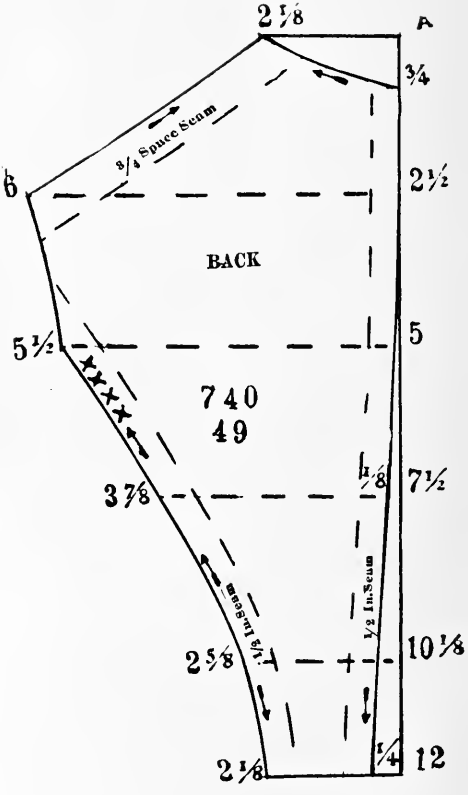
You will notice in the front, however, the words "cut double." This means that when you place your pattern on your cloth to be cut, that you should place this edge on a double fold of the goods, thereby making the otherwise two fronts all in one piece. You will notice that only one-half of the front dart is shown, but when traced upon a double fold of goods will form a whole dart, which, when taken up, will fall exactly at center of front. Join pieces in the usual way, and open waist at back.

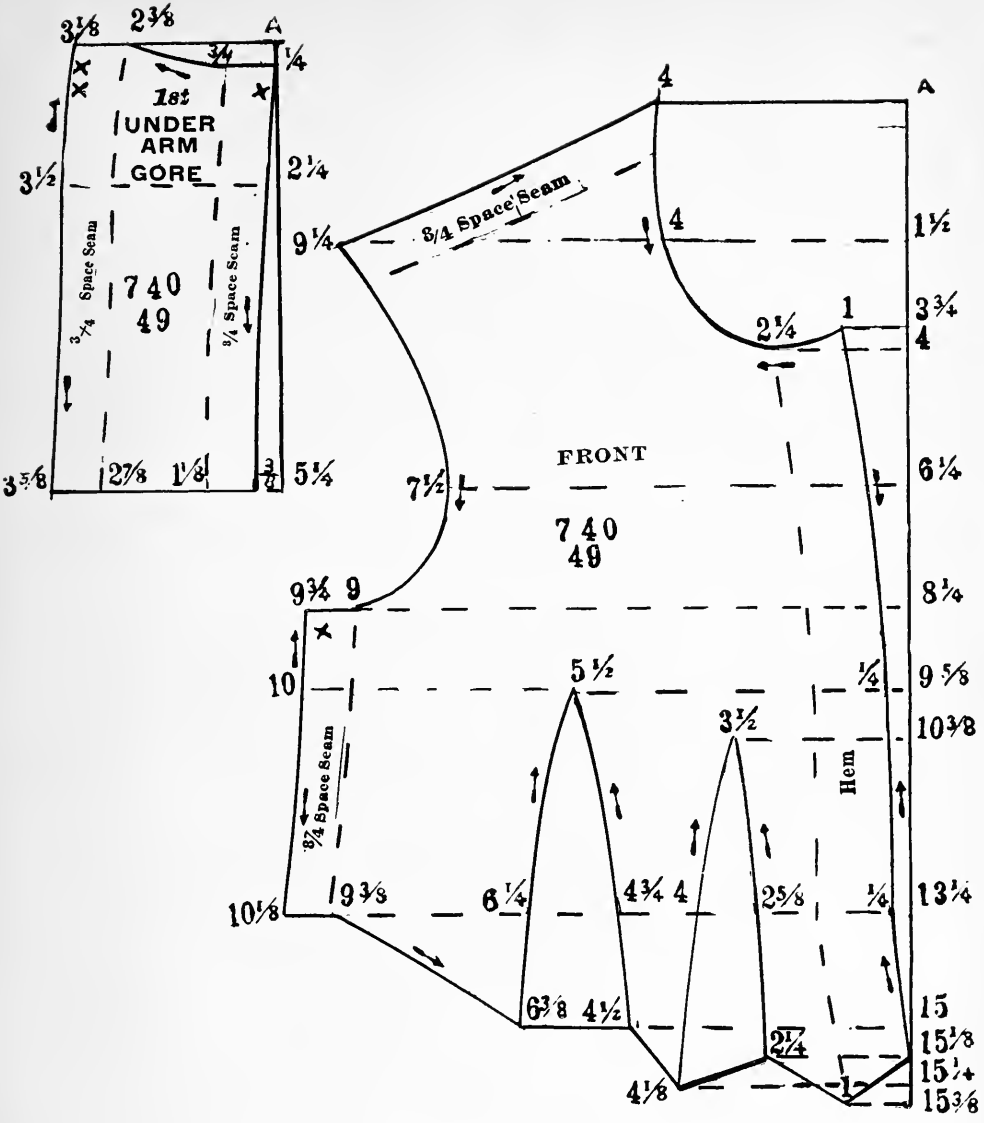




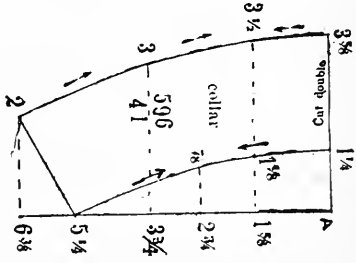
ART. 34. For *very* stout forms an extra under arm gore is added to the lining. (See Diagram 740-49.) The longer under arm gore being the one that joins side back—as marked by X's (see diagram)—join all parts according to X's. This lining should not be used for a person of less than forty bust measure. Draft as in all other patterns. This lining is submitted for practice work, as well as to illustrate the different forms necessary for differently formed people.







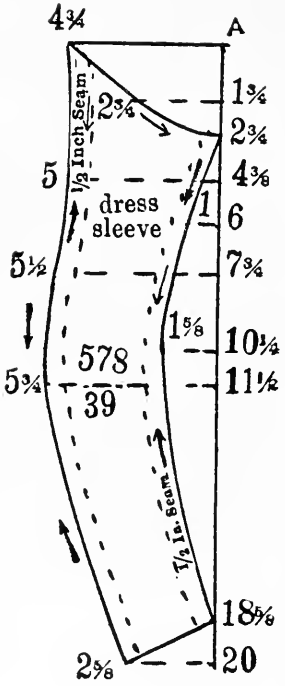
ART. 35. Diagram 596-41 represents a draft of a collar. This draft is very simple, and represents a plain standing collar, the words "cut double" meaning that this edge of pattern should be placed on a double fold of the cloth when cutting for use.

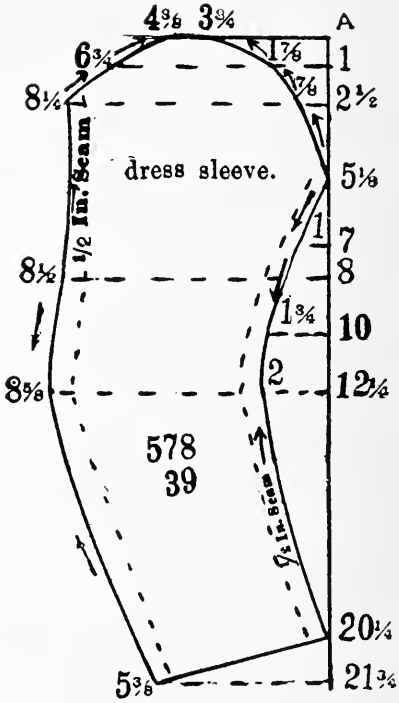


Art. 36. The next diagram is that of a sleeve.

A sleeve is that portion of a bodice or waist which covers the arm. It may be drafted in one or more pieces. Diagram 578-39 is drafted in two pieces. These pieces are called the upper and under sleeve. The upper portion is the larger portion, and is rounding at the top to fit the arm at the shoulder, while the under sleeve or smaller piece is curved out at the top, to fit the under part of the arm. Get your points, curves and seams as in all other drafts.

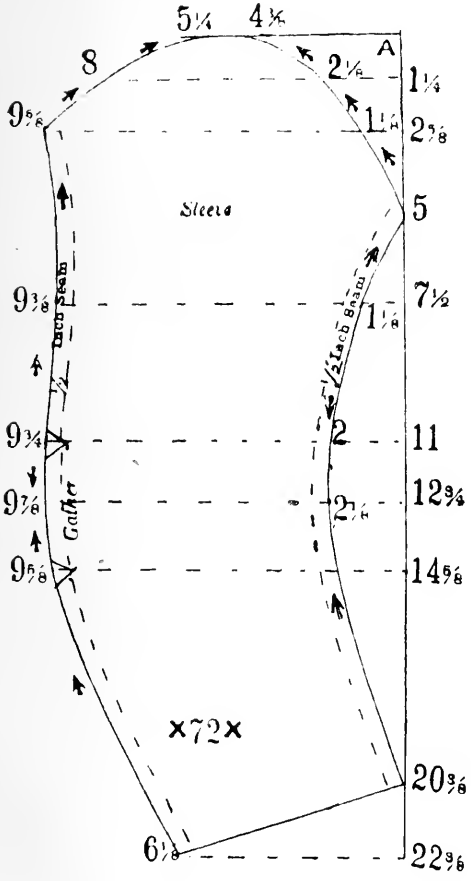
In joining the two sleeve portions, place the concave edge of the under sleeve against the concave side of the upper sleeve, and join the depth of seam indicated. Then place the two remaining seams together and join in the same way. This is for a person of medium size.

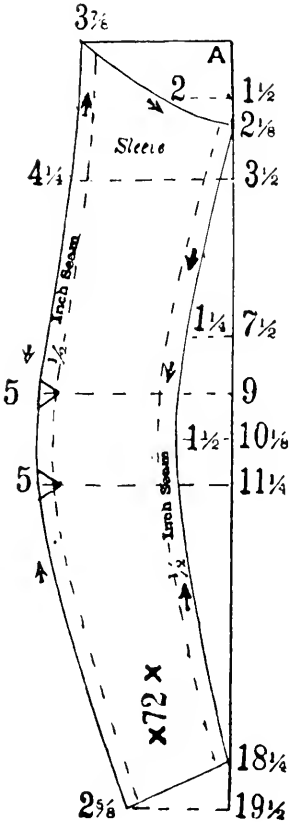




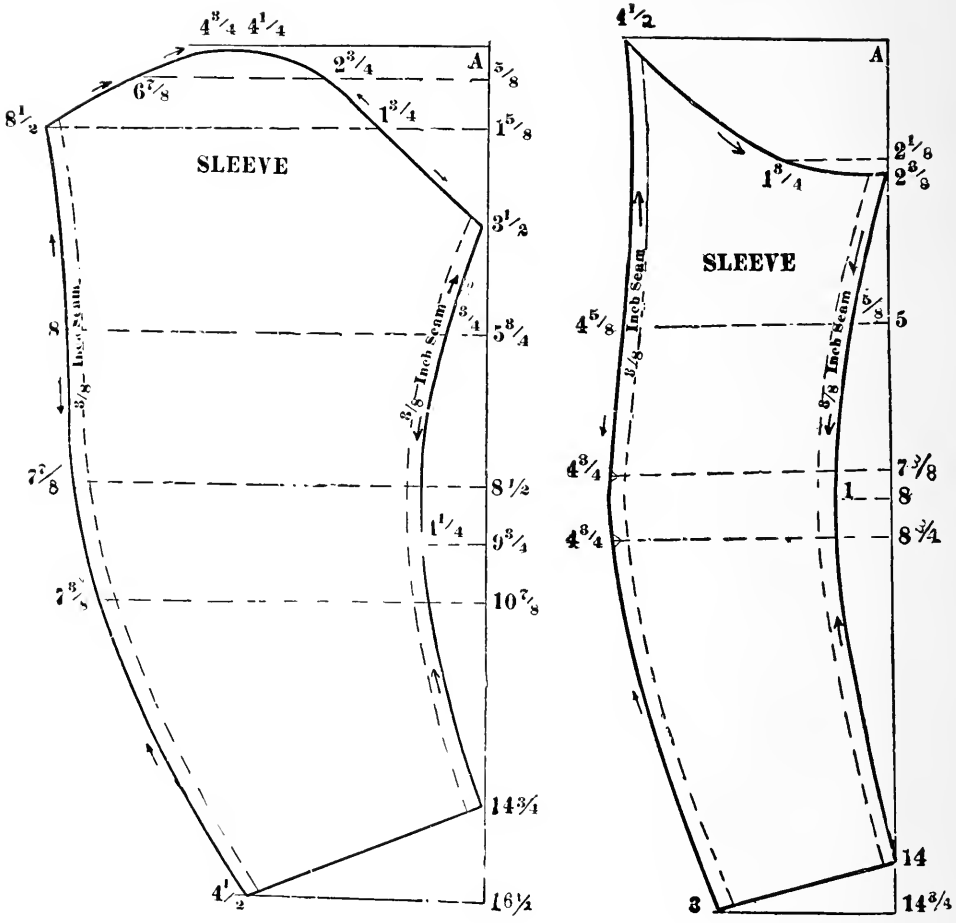
ART. 37. Diagram X72X is very similar to Diagram 578-39, excepting, as you will notice, on the upper part of sleeve, two notches, and the word "gather" at the elbow point, which is the most convex point on the diagrams.

A gather is a plait or fold in cloth, caused by drawing a thread through it. In this case, then, you are to gather the cloth on the upper sleeve between the notches marked by the figures $9\frac{3}{4}$ and $9\frac{5}{8}$ into such space so that these notches, when the sleeve is joined, will coincide with the corresponding notches on the under sleeve, marked by the figures 5 and 5. This causes a little fullness on the upper sleeve portion at the bend of the arm, known as the elbow.



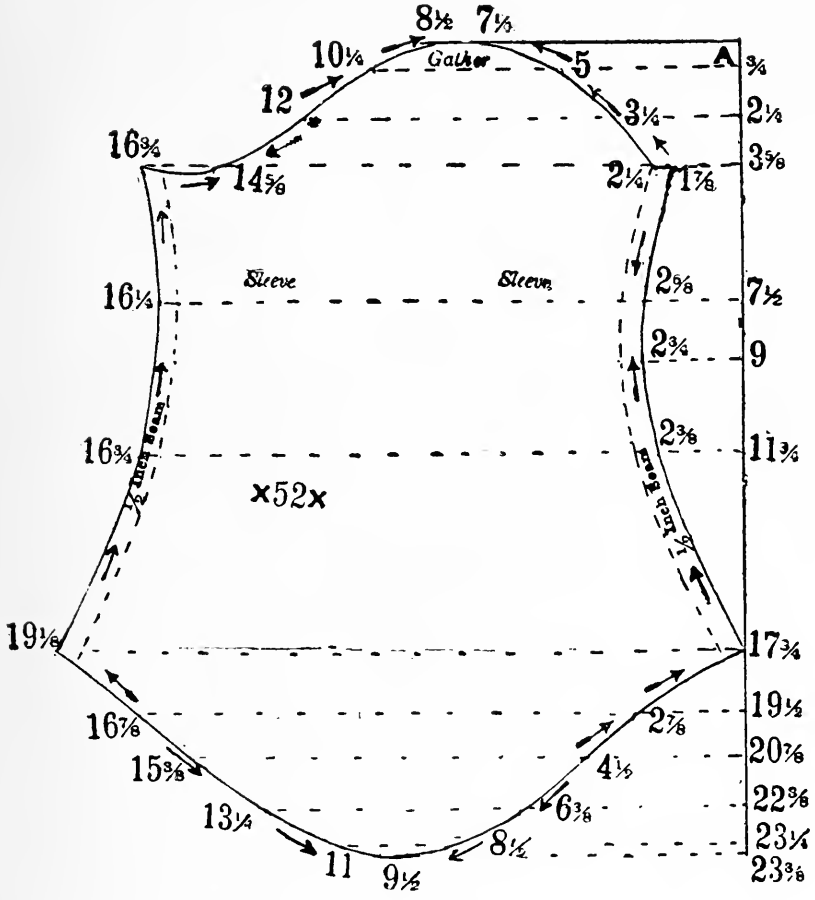


STOUT FORM SLEEVE.

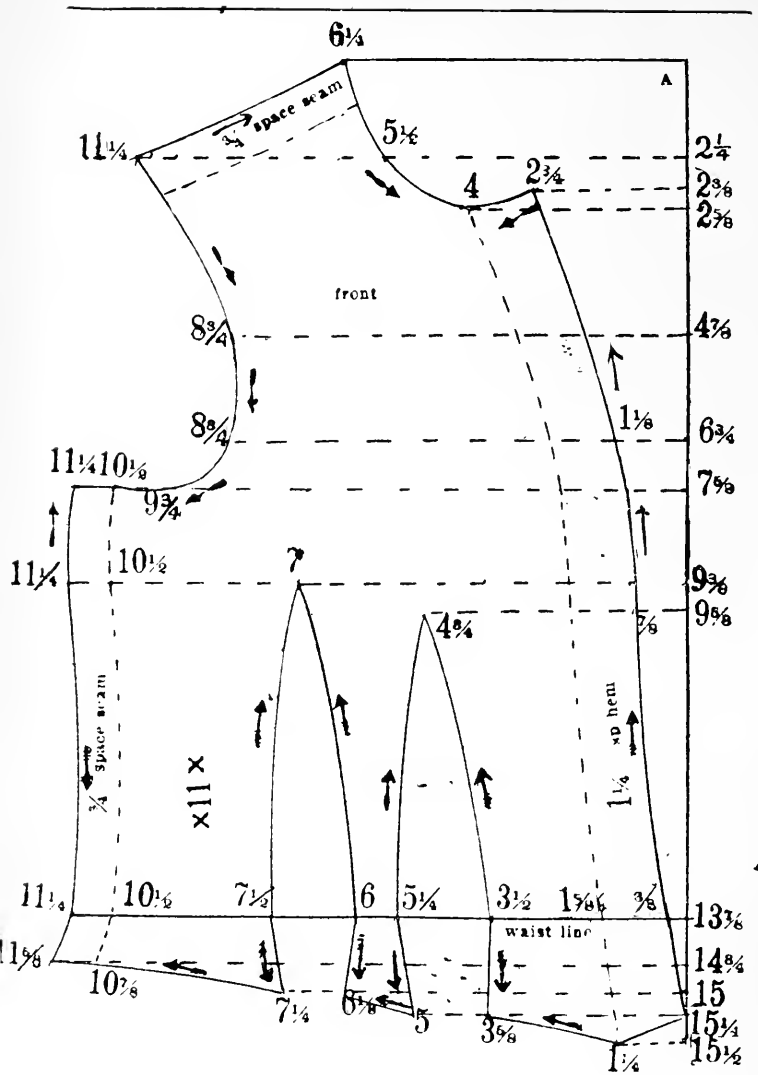


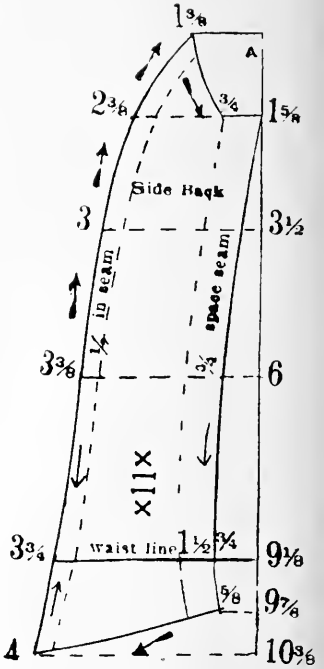
Above drafts should be used only with a stout form waist lining. Should not be used for a party of less than 40-inch bust measure.

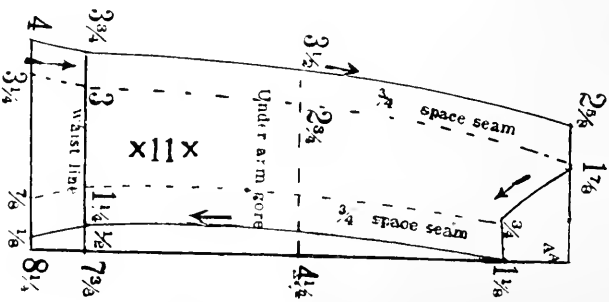
ART. 38. Diagram X52X represents a draft of a sleeve entirely different from the ones already illustrated. It is drafted all in one piece, and is known as a Bishop sleeve.

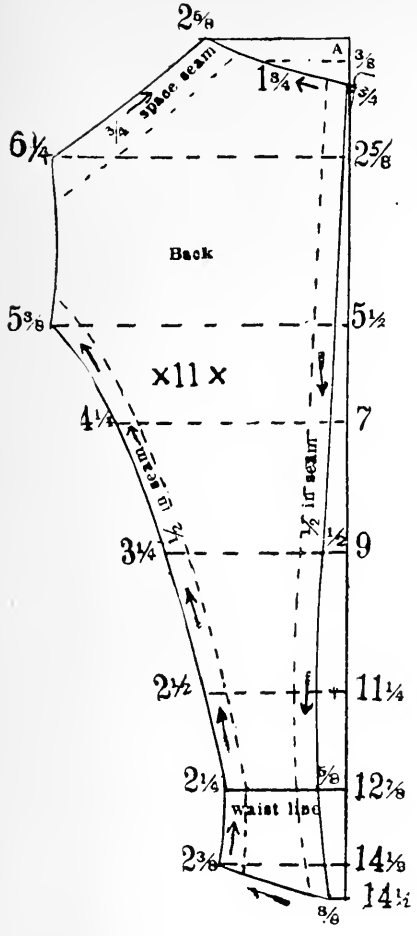


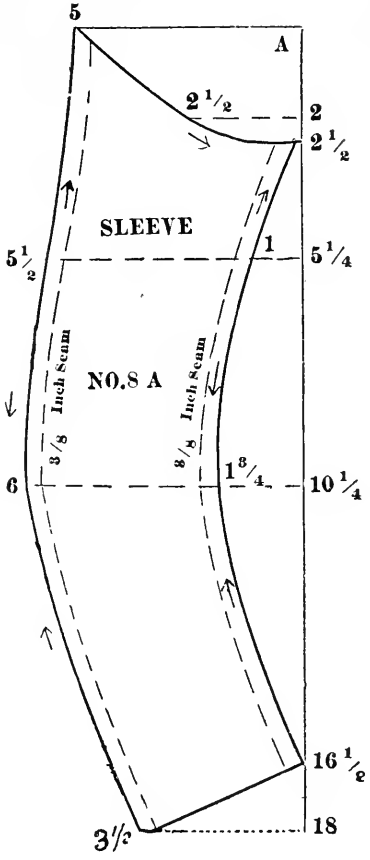
Join both concave edges the depth of the seam indicated. The word gather at the top of the sleeve meaning that you should gather your cloth between the points $3\frac{1}{4}$, on the second intersecting line, and the star at point 12, on the same line, into such space as will fit the arms-eye of the waist. Draft the same as any other pattern.

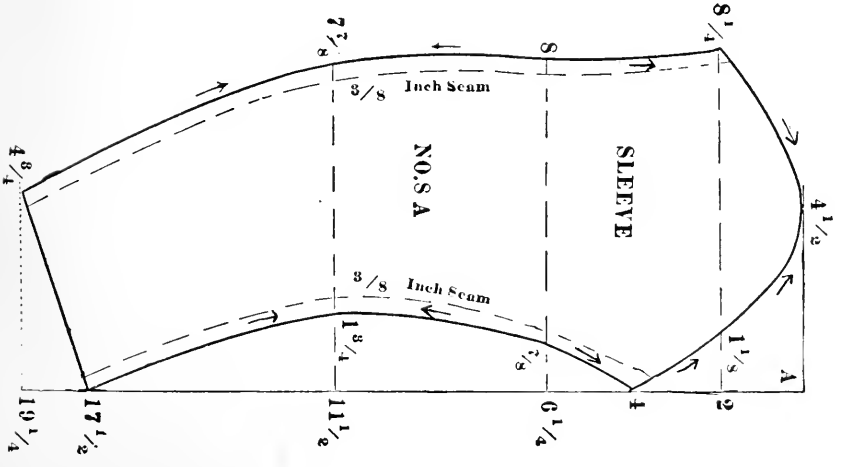

6¼
A
space seam
11¼
5½
2¼
4
2¾
2⅝
2⅝
front
8¾
4⅞
8⅝
1⅛
6¾
11¼10⅛
9¾
7⅝
11¼
10½
7
9⅜
9⅝
4⅝
⅝
¾ space seam
×11×
1¼ hem
11¼
10½
7½
6
5¼
3½
1⅝
⅜
13⅜
waist line
11⅛
10⅞
7¼
6⅝
5
3⅝
1¼
14⅝
15
15¼
15½


1⅜
A
2⅜
¾
1⅝
Side Back
3
3½
½ seam
space seam
3⅜
¼
¾
6
×11×
3¾
waist line
1½
¾
9⅛
⅝
9⅞
4
10⅜

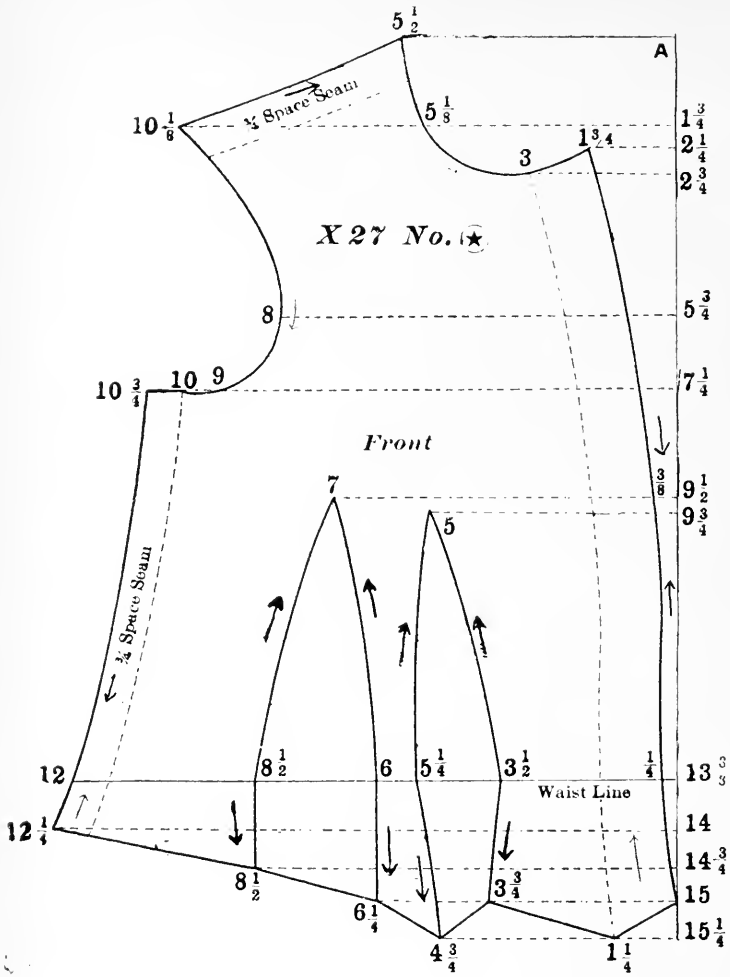

4
3¾
3½
3¼
3
waist line
×11×
2⅝
Under arm gore
space seam
2⅝
1⅞
⅞
⅛
1½
½
¾ space seam
¾
8¼
7⅜
4¼
1⅛

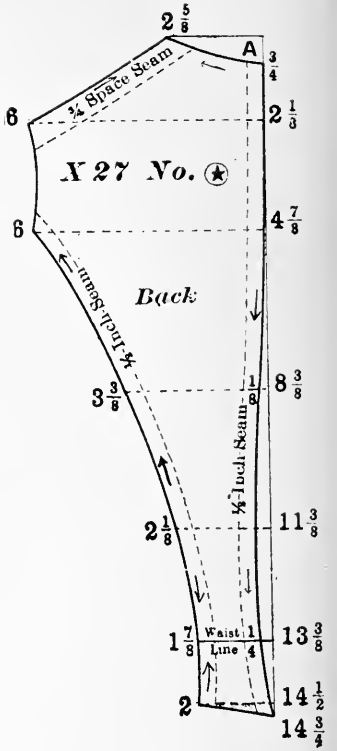

2⅝
A
⅜
1¾
¾
¾ space seam
6¼
2⅝
Back
5⅜
5½
×11×
4¼
7
Increase ½ in seam
½ in seam
½
3¼
9
2½
11¼
2¼
⅝
12⅛
waist line
2⅜
14⅛
⅜
14½

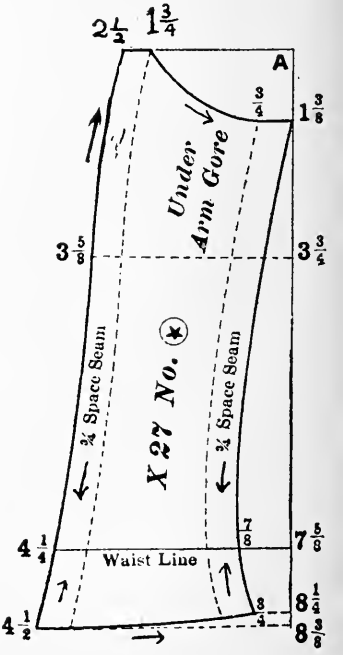

5
A
2½
2
2½
SLEEVE
5½
1
5¼
NO.8 A
⅜ Inch Seam
⅜ Inch Seam
6
1¾
10¼
16½
3½
18

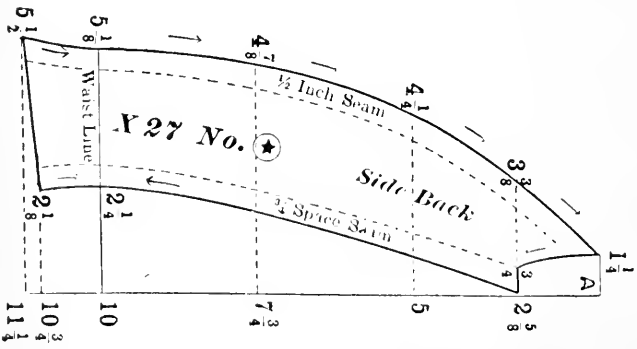

2½
8
8¼
⅜ Inch Seam
NO.8 A
SLEEVE
4⅜
4½
⅜ Inch Seam
1⅜
1⅜
½
1⅜
A
19¼
17½
11½
6¼
1
2

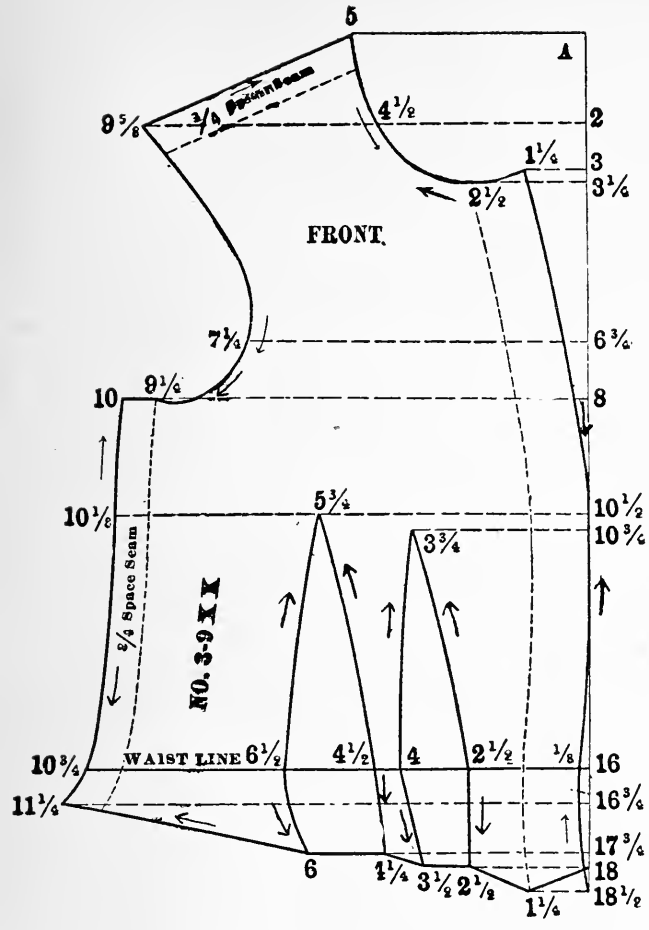
MEDIUM WAIST LINING.

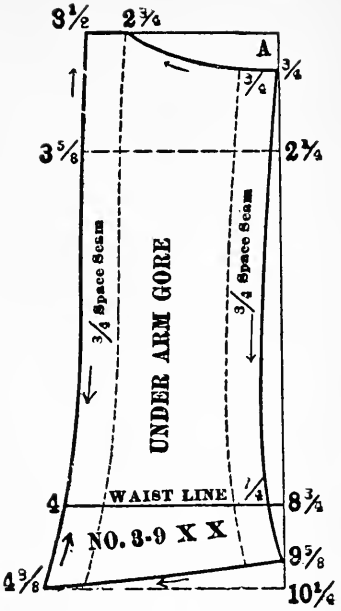


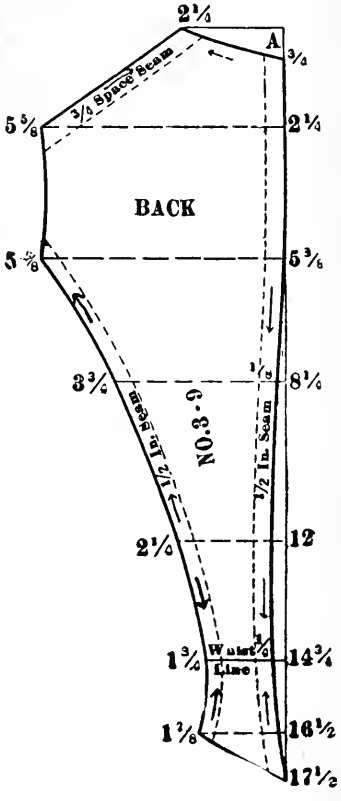


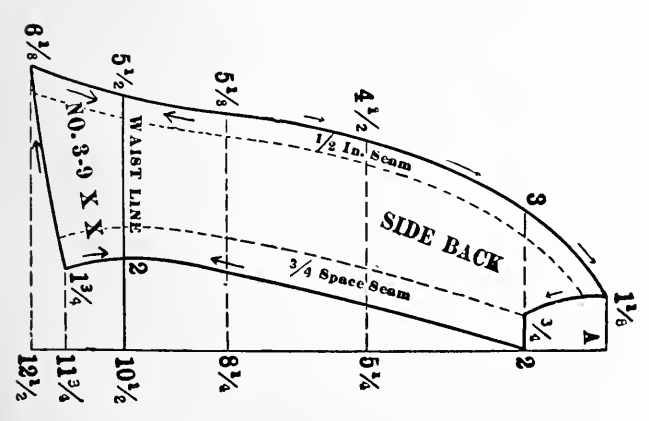


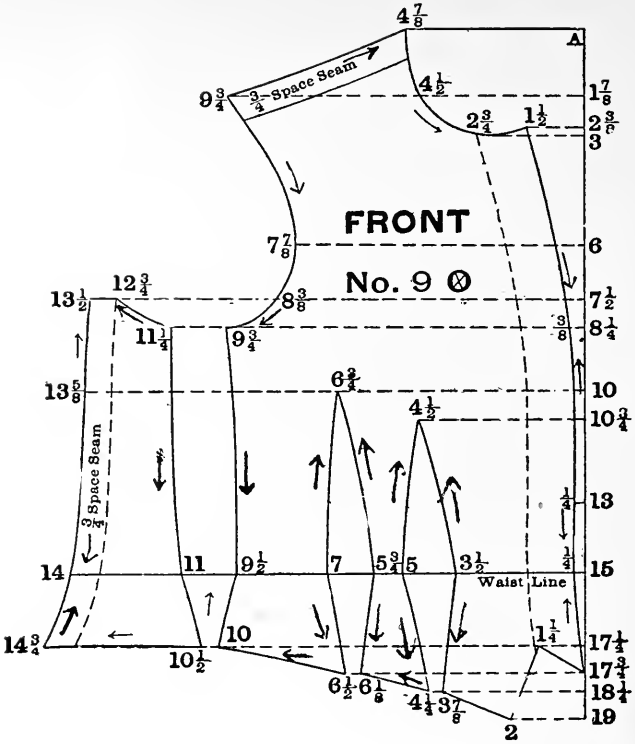


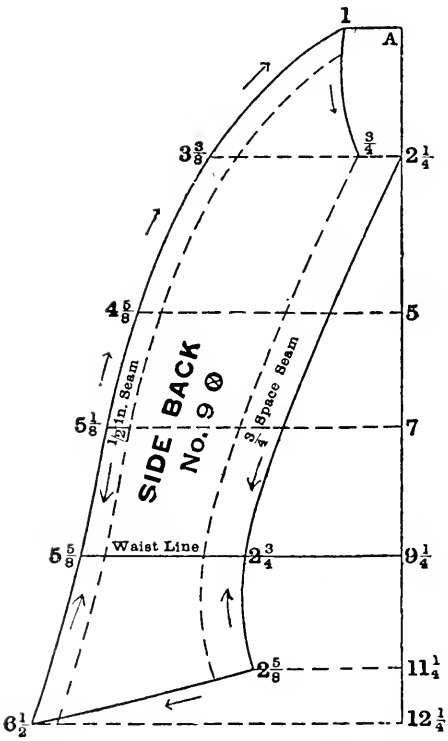

FRONT.
NO. 3-9 X X
WAIST LINE
¾ Space Seam
¾ Seam
A

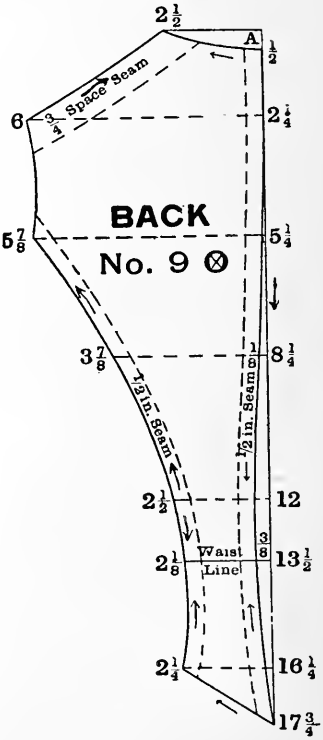

UNDER ARM GORE
NO. 3-9 X X
WAIST LINE
¾ Space Seam
¾ Space Seam
A


BACK
NO. 3-9
¾ Space Seam
½ In. Seam
½ In. Seam
Waist Line
A

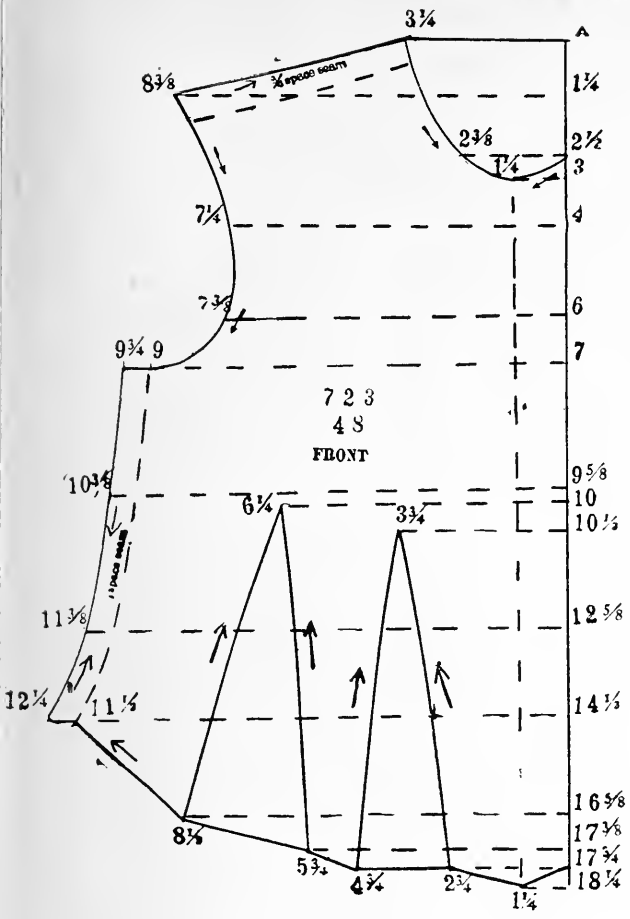

SIDE BACK
NO. 3-9 X X
WAIST LINE
½ In. Seam
¾ Space Seam

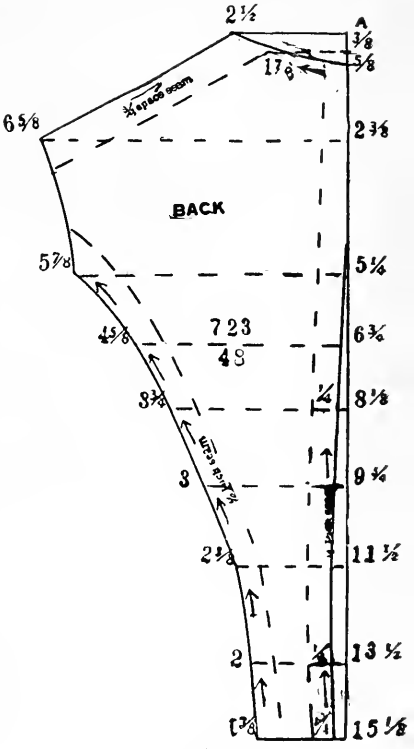

FRONT
No. 9 ⊗
A
Space Seam
Waist Line

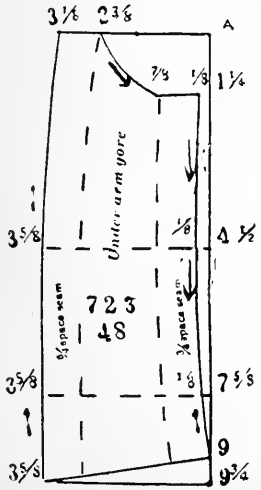

SIDE BACK
No. 9 ⊗
A
Space Seam
Waist Line

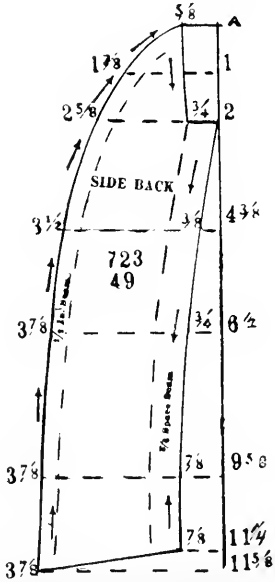

BACK
No. 9 ⊗
A
Space Seam
Waist Line

MEDIUM FORM.

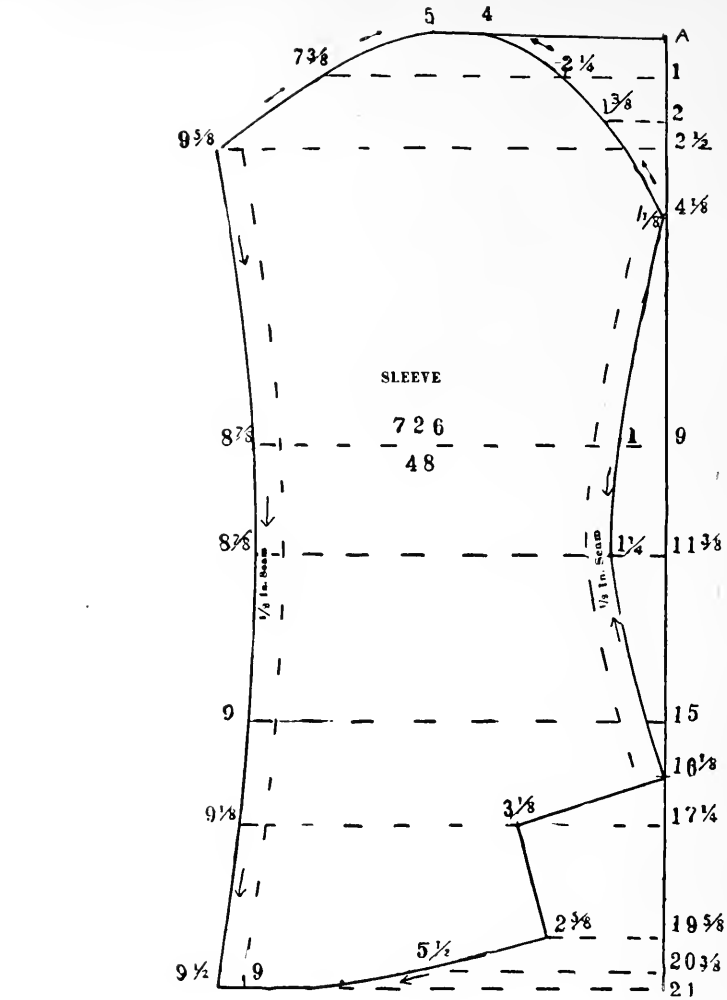

FRONT
7 2 3
4 8
¼ space seam

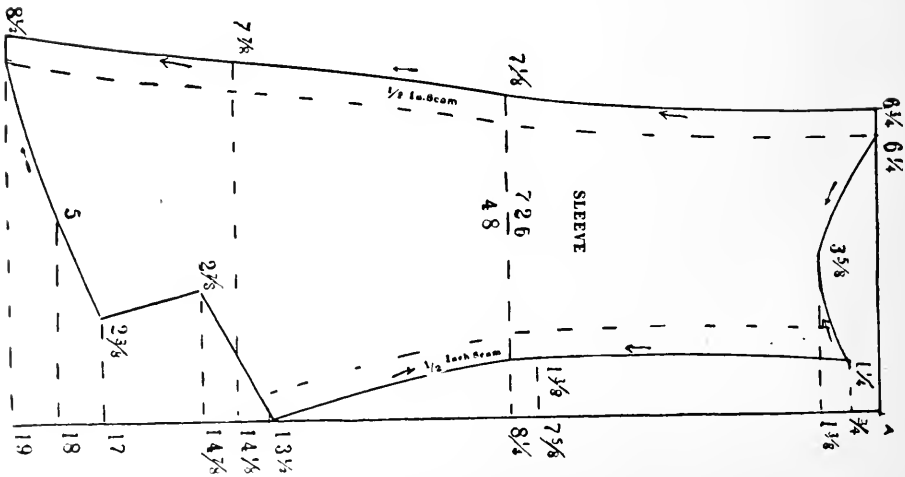

BACK
7 2 3
4 8
¼ space seam


Under arm gore
7 2 3
4 8
¼ space seam

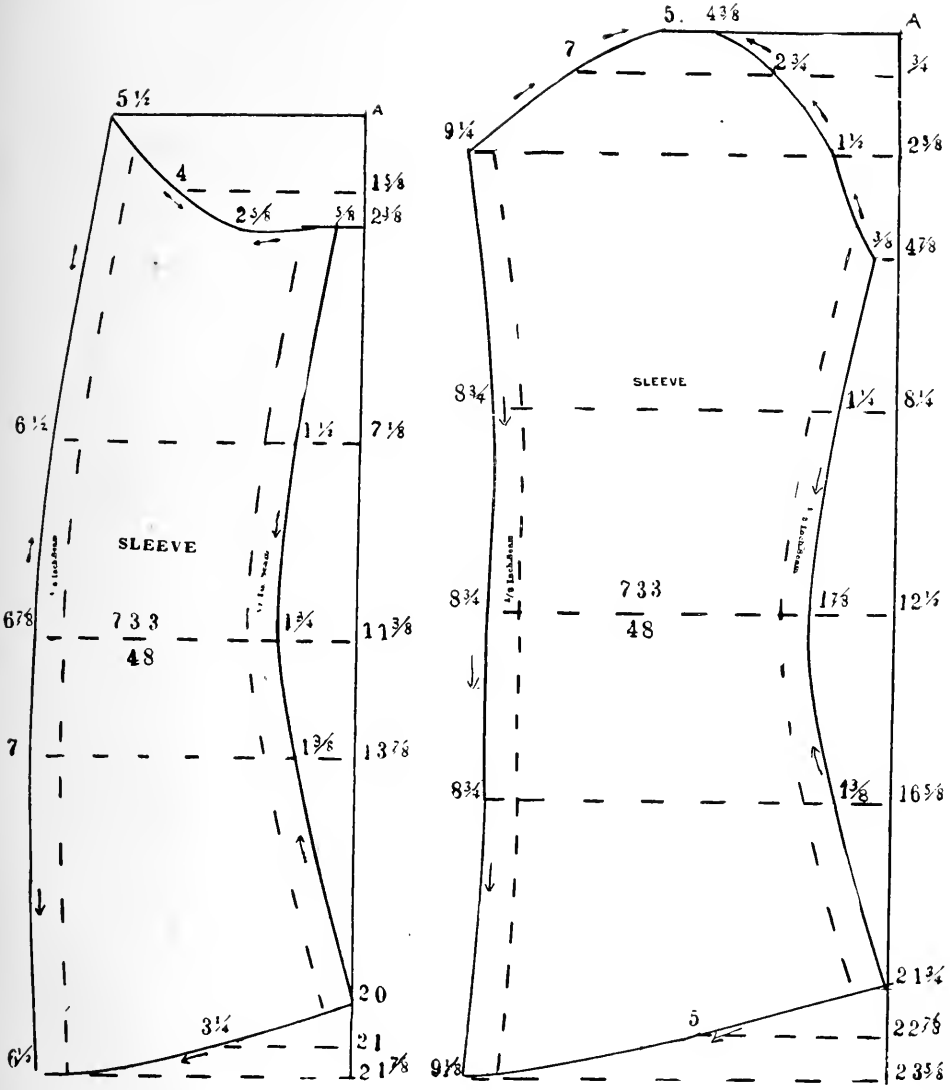

SIDE BACK
7 2 3
4 9
¼ space seam

BELL SLEEVE.

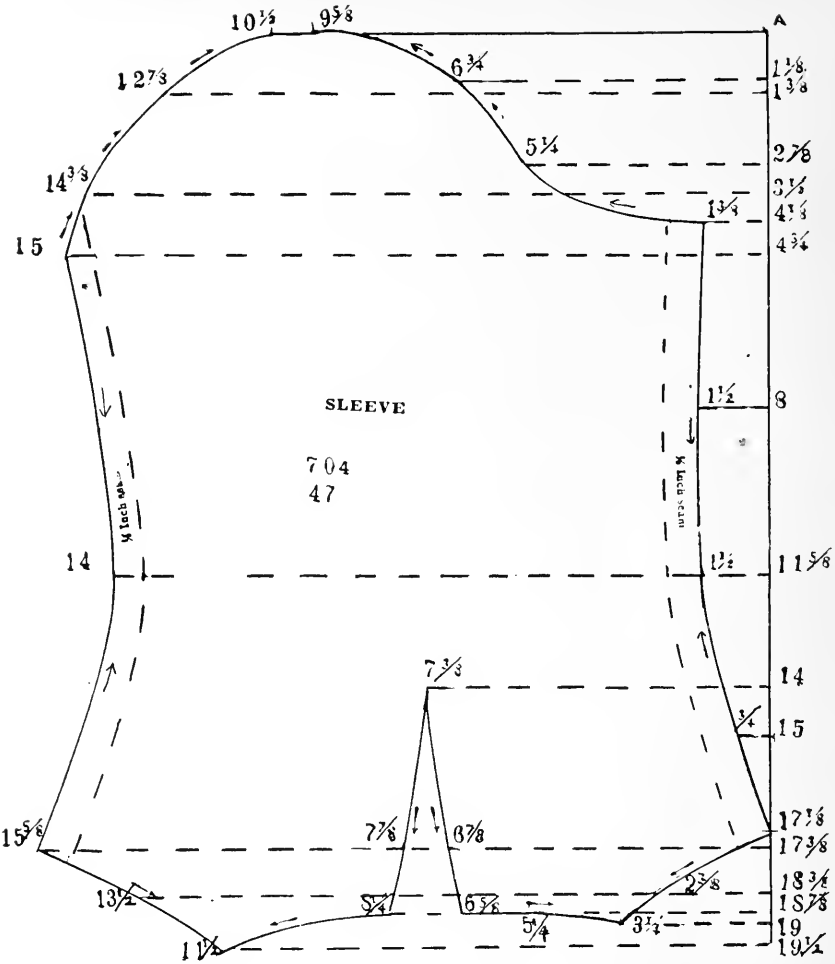

SLEEVE
7 2 6
4 8
1/2 In. Seam
1/2 In. Seam
5
4
A
1
2
2½
4⅛
9
11⅜
15
16⅛
17¼
19⅝
20⅜
21
7⅜
2¼
1⅜
⅛
1¼
3⅛
2⅜
5½
9⅛
9½
8⅞
8⅛


SLEEVE
1/2 In. Seam
1/2 Inch Seam
6¼
3⅝
1¼
⅞
1⅛
2⅜
2¾
5
1⅛
7⅛
8⅛
7⅞
8⅛
19
18
17
14⅞
14⅛
13½

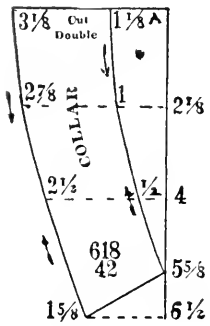
BELL SLEEVE.

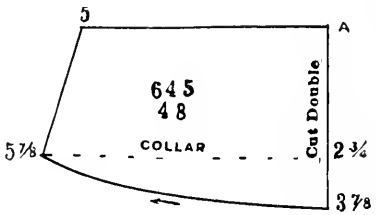

5½
A
4
1⅜
2⅝
⅜
2⅜
6½
1½
7⅛
SLEEVE
6⅞
7 3 3
48
1¾
11⅜
7
1⅜
13⅞
20
3¼
21
6½
21⅞
5. 4⅜
A
7
2¾
¾
9¼
1½
2⅜
⅜
4⅞
8¾
SLEEVE
1¼
8¼
8¾
7 3 3
48
1⅞
12½
8¾
1⅜
16⅝
21¾
5
22⅞
9⅛
23⅝

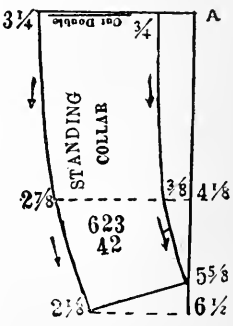
BELL SLEEVE.



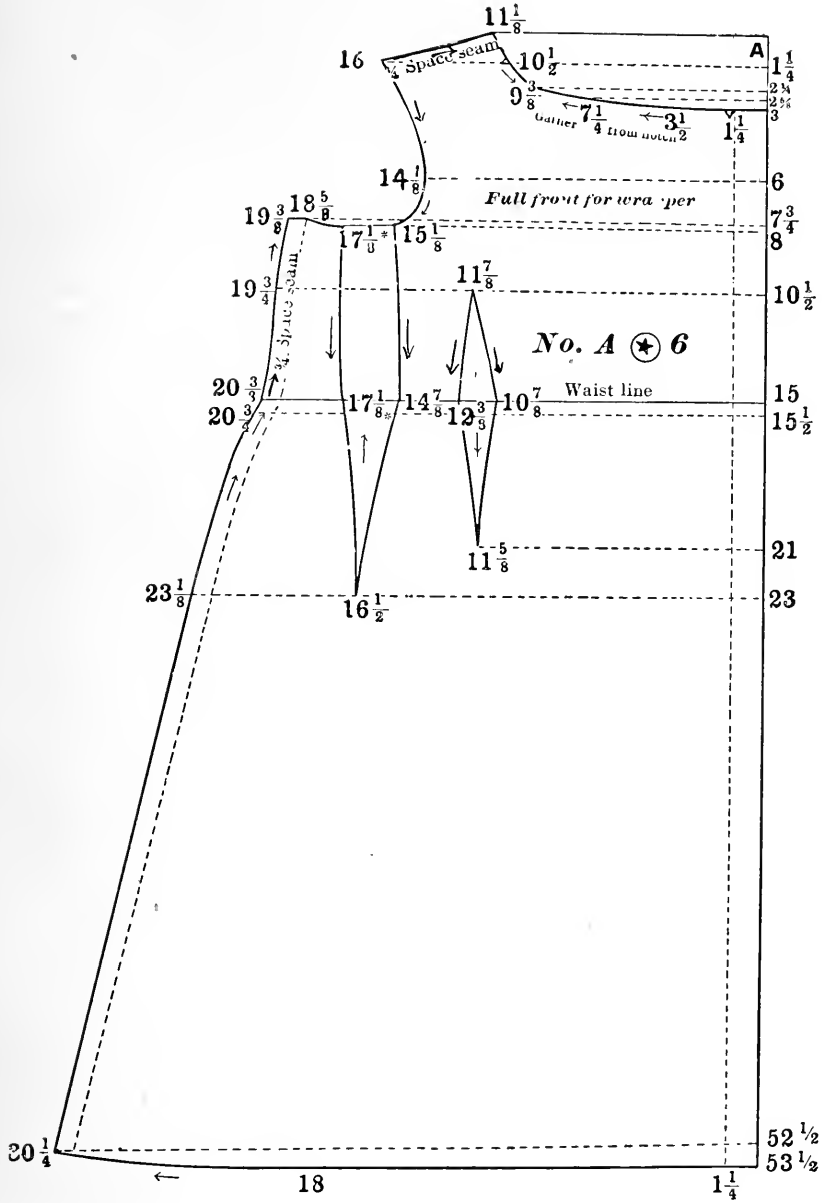
COLLARS.

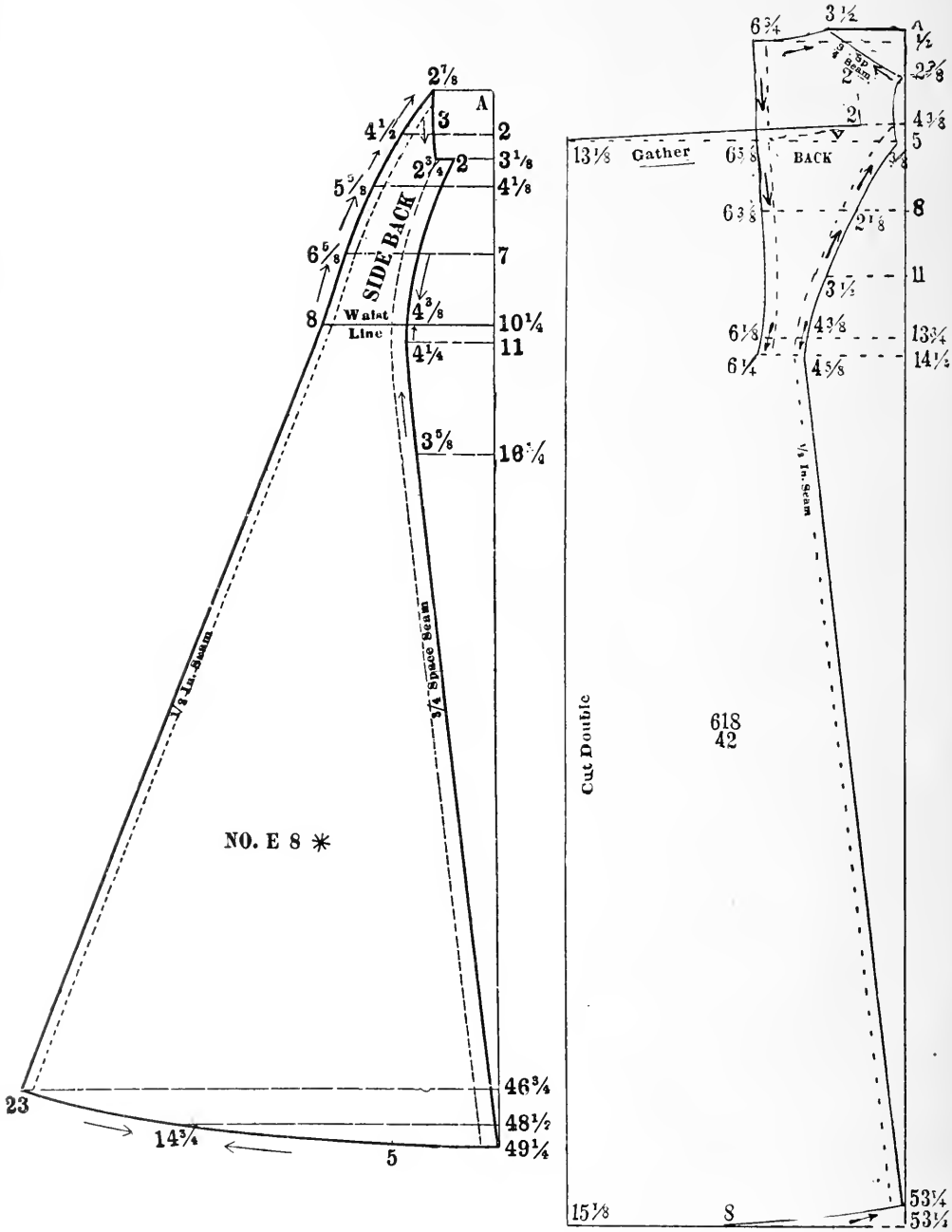




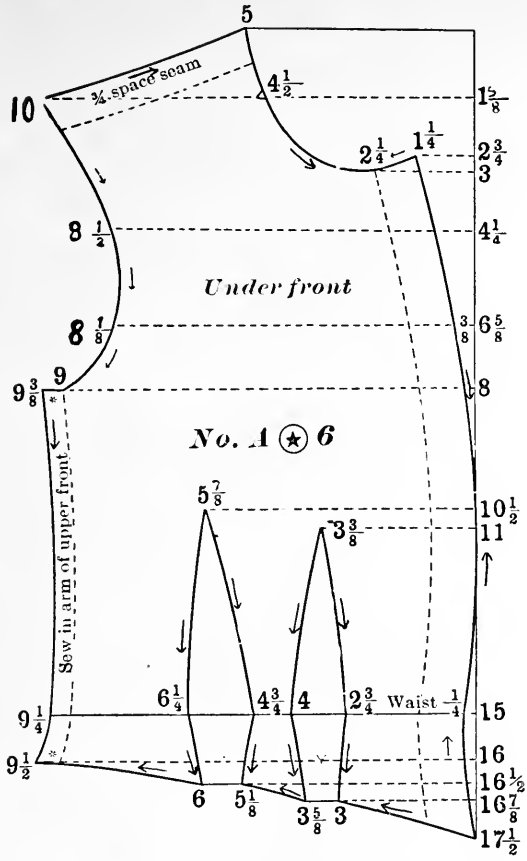


LADIES WRAPPER.

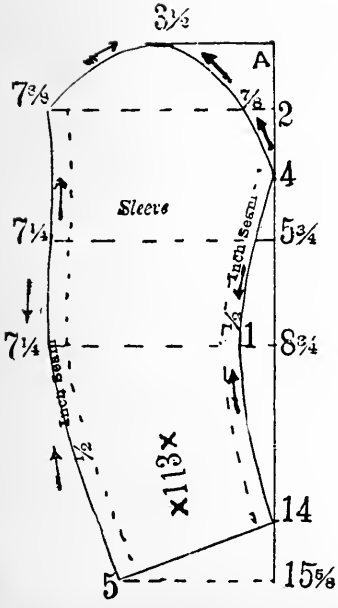


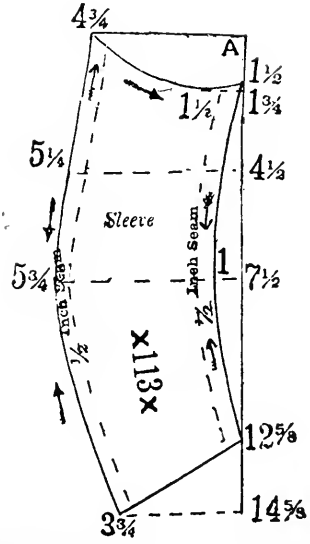

SIDE BACK
A
Waist Line
1/2 In. Seam
3/4 Space Seam
NO. E 8 *
23
14¾
5
Gather
BACK
Cut Double
618
42
15⅛
8
1/2 In. Seam

Front waist lining to lady's wrapper. (See pages 38 and 39.)

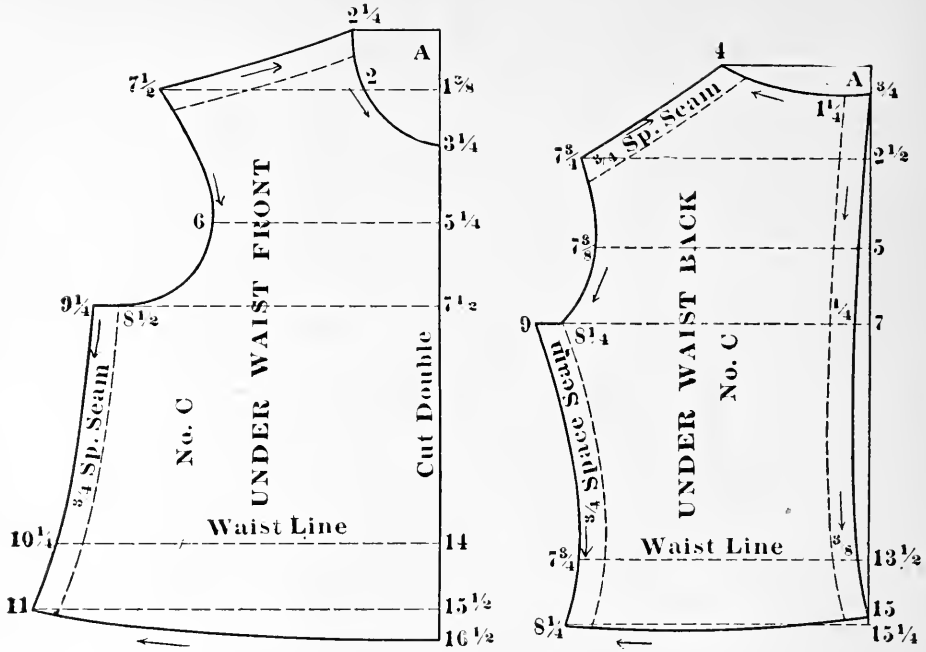


CHILD'S TWO-PIECE SLEEVE.

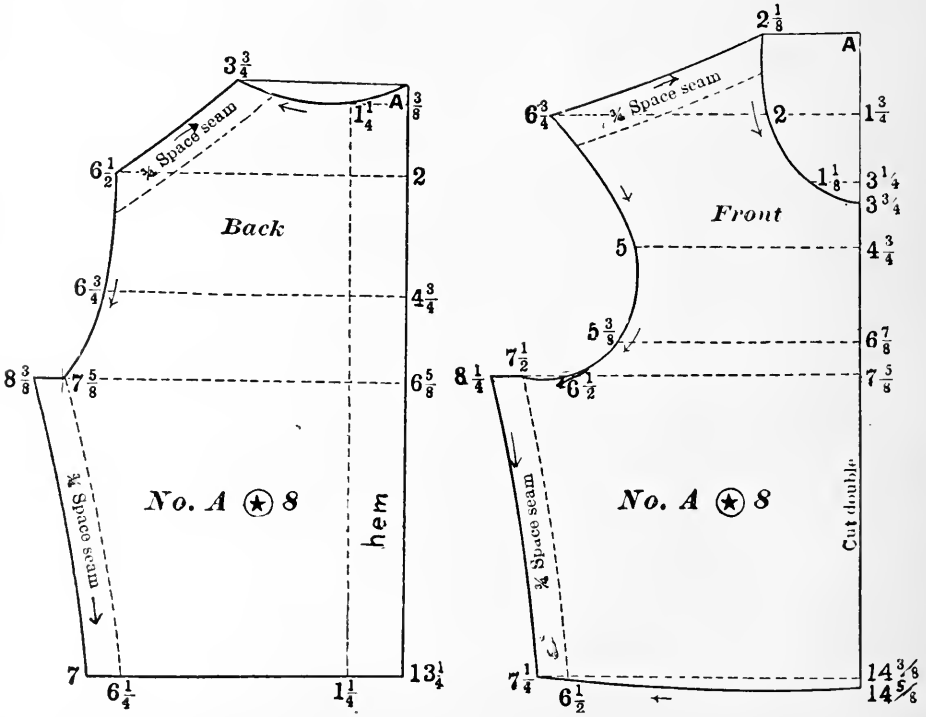




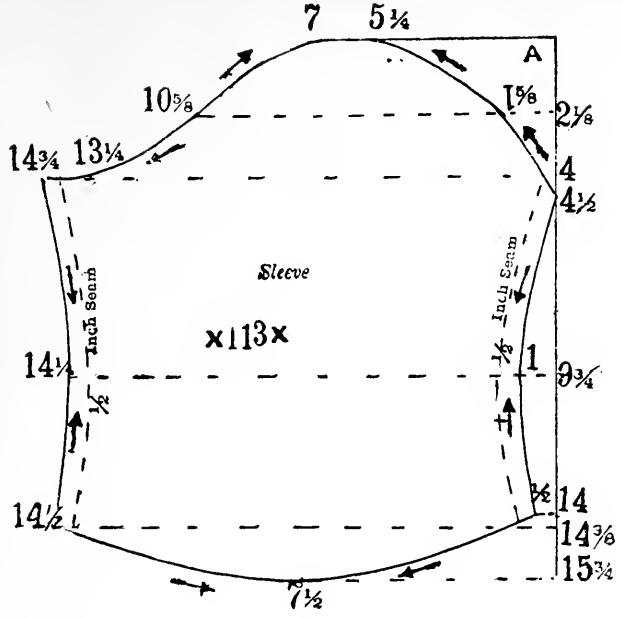
CHILD'S TWO-PIECE LINING.



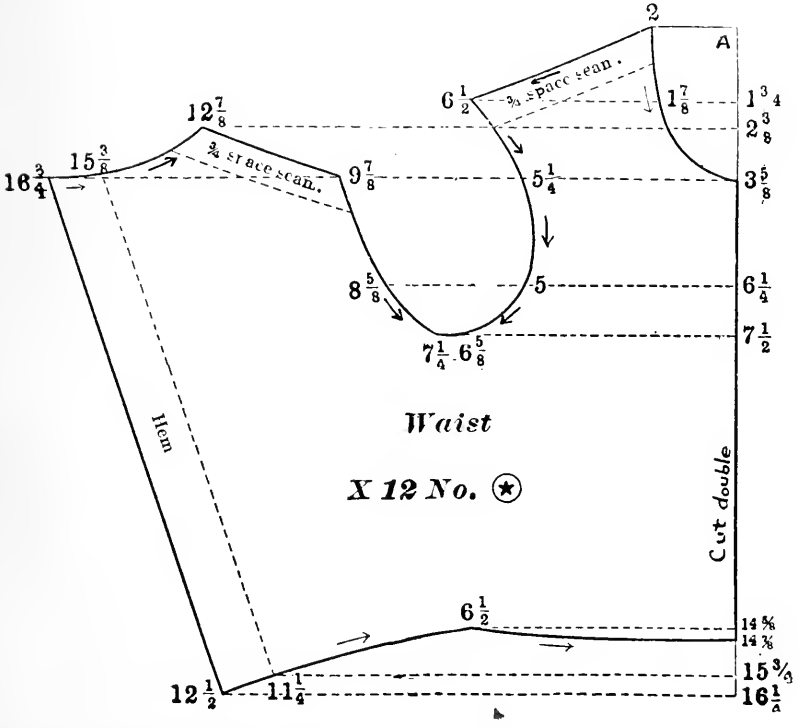
CHILD'S TWO-PIECE LINING.



CHILD'S BISHOP SLEEVE.



CHILD'S ONE-PIECE SLEEVE.



GENERAL REMARKS.

HAVING carefully followed the preceding lessons and instructions, we feel sure you will realize the benefits to be derived from a still further study of the system. Especially should this appeal to mothers, not only as a branch of education for their daughters, but as a means of economy to themselves. Every mother that is able to make her children's clothes knows, then, from actual experience, that they are not only properly made, but that their children can appear among their playmates without embarassment to themselves or others.

It not only teaches system, but accuracy of thought and construction as well, and is an opening for wider thoughts and views.

In using the system, then, to prepare yourself for this wider field, it becomes beneficial not only as an educator, but as a medium to industrial art, whereby the most artistic thoughts and ideas of women are appealed to.

Remember, that this is an age of hand-work, and that very few desire to wear apparel lacking in individuality as well as in fit and finish. When we say "hand-made," we do not mean that each and every stitch must be taken by hand entirely, to the exclusion of the sewing-machine, but we *do* mean that your gown is designed and made according to your own individual tastes and ideas, and for you exclusively. It is not turned out from the factory, like thousands before it, to be altered and adjusted to fit any indiscriminate buyer. Acquire, then, for yourself, this knowledge of building, beginning with the fundamental rules and principles governing the same, and finally acquire that artistic knowledge of arrangement of materials, known as the "art of dressmaking," and place yourself independent of the factories and of the unskilled artist as well.

In this issue you have fundamental rules, principles governing the basis of your work alone. The more artistic and fascinating part of the work will come in the books to follow.

The following fashion plates illustrate what may be expected in the coming issues, accompanied, in addition, by thorough instructions and diagrams for the construction of waists, skirts, sleeves, and entire gowns of any description, designed for any function, and in fact wearing apparel of any and every kind may be made by following the principles set forth.

LITTLE BOYS' SUIT.

LITTLE GIRLS' COAT.

LITTLE GIRLS' SUIT—SLOT SEAM EFFECT.

MISSES' SUIT—FIVE GORED SKIRT WITH FLOUNCE.

696
46

LADIES' SHIRT WAIST.

LADIES' SHIRT WAIST.

LADIES' EMPIRE GOWN.

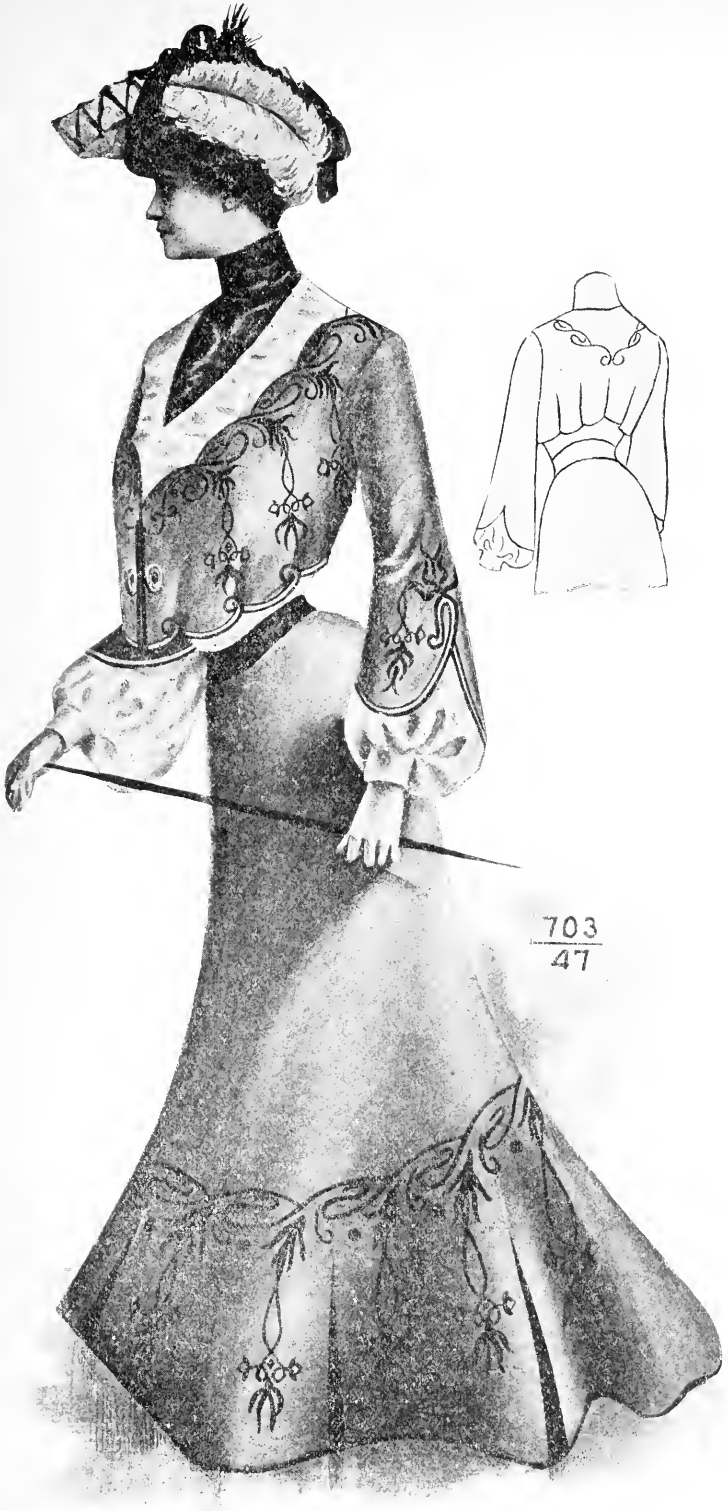
LADIES TEA GOWN.

LADIES' JACKET SUIT—THREE-PIECE SKIRT WITH EXTRA PLEATS.

AFTERNOON GOWN—NINE GORE SKIRT.

CALLING COSTUME—THREE-PIECE SKIRT WITH FLOUNCE.

ETON SUIT—FIVE GORE SKIRT.



703
47

LADIES' TOILET—ONE-PIECE SKIRT WITH PLEATED FLOUNCE.

LADIES' TOILET—YOKE SKIRT WITH NINE GORE LOWER PORTION IN SLOT SEAM EFFECT.

STREET COSTUME—FIVE GORE SKIRT WITH FLOUNCE.

TAILOR MADE SUIT—FIVE GORE SKIRT.

LADIES' THREE-QUARTER COAT.

639.
43

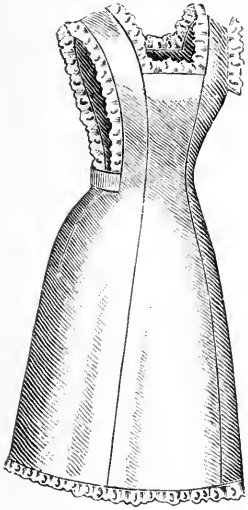
BATHING SUIT.

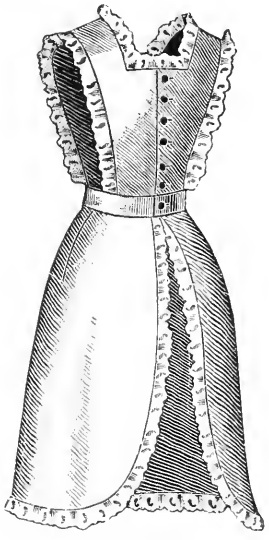
MISCELLANEOUS.

BOYS' JUMPERS.

KITCHEN APRON.

CHILD'S APRON.

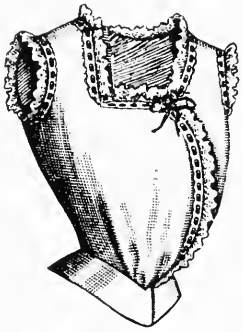




MISCELLANEOUS.

LADIES' CHEMISE.

LADIES' CORSET COVER.



LADIES' SKIRT.

LITTLE GIRL'S OUTFIT.

X 34 X

MAY 4 1903

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